ANCE MAGAZINE

OCTOBER 1959 60 CENTS

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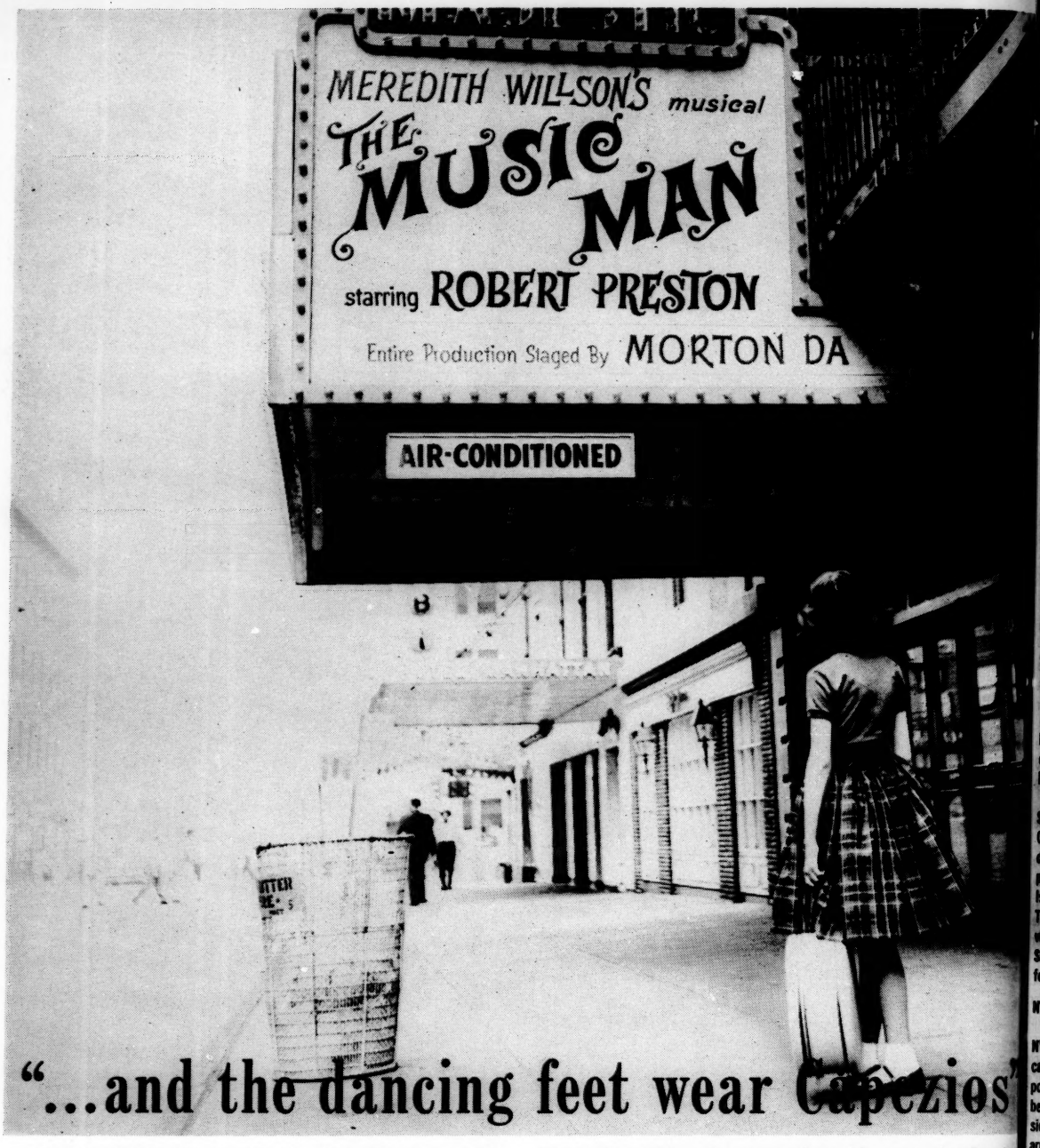

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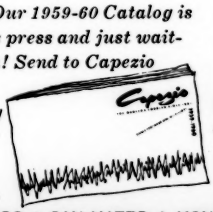

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PRESSTIME NEWS

INTERNATIONAL COVER STORY

The pot pourri of foreign dancers on this month's cover typifies the wide variety of dance attractions from other lands which are being seen in the USA this season.

Something less than a smash success was scored by the pretty girls of the **Takarazuka Dance Theatre** from Japan, who are scheduled to continue at the Metropolitan Opera House in NYC through Oct. 3 before continuing their tour.

Also in Manhattan until Oct. 3, at the Winter Garden, is **Roberto Iglesias and His Ballet Espanol,** under the banner of S. Hurok. This group has scheduled 9 premieres and 5 repertory works for its 3-wk season. Supporting Mr. Iglesias are **Iris Mercedes** (guest artist), **Antonio Espanol, Juan Tapia, Raul Martin, Rosario Galan, Guillermo Keys, Rosita Lorca, Manuel Galan, Carola Vega, Pepe Segundo & Felix DeUtrera.** New co. members this season: **Nora Alvarez, Conchita Solis & Enrique Iglesias.**

The dance of Israel is represented in the stage show at the Radio City Music Hall which opened Sept. 24. Featured among 33 artists from Israel are the 12-member **Karmon Dancers** and the **Boruch Yefet** group, a trio of Yemenite dancers.

Next country to be represented will be the Philippines. Hurok is bringing the **Bayanihan Dance Co.** to the Winter Garden Oct. 13-24. Co. of 55 headed by **Letitia Perez de Guzman,** dir., and **Lucrecia Reyes Urtula,** choreographer.

Two more Hurok imports will be the **Polish State Folk Ballet ("Slask")** which plays the NY City Center Nov. 3-22. In this group will be 85 dancers and singers, accompanied by a symphony orchestra. **Inbal,** the Nat'l Dance Co. of Israel, comes into the City Center Nov. 24-Dec. 6. This group had a great success when they visited the USA in 1956. Director-choreographer **Sara Levi-Tanai** has announced several new works for the program.

NYC BALLET ACTIVITIES

For the Dec.-Jan. season at NY City Center the **NYC Ballet** has up its sleeve an all-South American program. A number of South American composers are being considered for works which will be created by both **George Balanchine** and outside choreographers. Guest artist **Erik Bruhn** arrives from Copenhagen in Nov. for rehearsals and is due to perform throughout the winter engagement. Plans to import **Margot Fonteyn** have not worked out. It is hoped that **Maria Tallchief** will return.

Incidentally, the NYC Ballet Orchestra, conducted by Robert Irving, is now recording exclusively for **Kapp Records.** Three albums already issued, in both stereo & regular, are "The Nutcracker"; Stravinsky's "Firebird" & "Agon"; "Stars and Stripes" & "Western Symphony."

THE COLD WAR AND THE CAN-CAN

Who would have thought the visit of **Premier Khrushchev** would fall within the province of this journal? Well, dancing turned out to be a red hot cold war topic, and it seems the newest of the lively summit issues is the can-can!

Sorry we can't bring you photos of Mr. K at the meeting with labor leaders in San Francisco, when he got up to do a burlesque of a line number he'd been shown a couple of days before in Hollywood. Flipping his coat tails, he said according to the august NY Times: "This is a dance in which girls pull up their skirts. You're going to see that—we're not. This is what you call freedom. Freedom for the girls to show their backsides to us is pornography, the culture of a people who want pornography. It's capitalism that makes the girls that way."

What the touring statesman-balletomane had witnessed was a **Hermes Pan** number from "Can-Can," in production at 20th Century-Fox. **Shirley MacLaine,** who led the line of high kickers, commented wistfully, "You would never think that a few pantaloons and some petticoats would cause such a furor!"

In the future Hollywood had better stick to showing visiting dignitaries scenes more true to the American way of life— wherein the new U.S. Marshal (Randolph Scott) single-handedly cleans out a nest of bad hombres, thus winning the hand of a girl whose calico dress reaches from her chin down to the cabin floor.

DANCE JUBILEE TO FAR EAST

Oct. 1 is departure date for **Rod Alexander's Dance Jubilee** production, which tours the Orient for 4 months under the auspices of the US State Dept. and ANTA. Mr. Alexander's new co-star is **Gemze de Lappe.** Co. includes **Carmen Gutierrez, Lou Kristofer, Audre Deckman, Wakefield Poole, Carol de Andrea, Pat Cummings, Bella Sholon, Pat Helm.** Group returns to the USA Mar. 9 from Japan, final country to be visited. Possible addition to the bookings will be an engagement in Hawaii.

BALLET RUSSE BEGINS SEASON

Ballet Russe de Monte Carlo starts its tour Oct. 12 in Utica, N.Y., and will be on the road until Apr. 9. Only new work now planned is "Ballad," a pas de trois by **Jan Cieplinski,** to music by Herbert Donaldson. Being revived are "Graduation Ball" and "The Mute Wife." New members: **Natalie Krassovska** (seen with the co. this summer in NYC & Washington), **Jeanne Armin,** (from Ruth Page's Chicago Opera Ballet), BRMC School student **Jane Kanter, Mario Ignisci** from Buenos Aires, and **Herbert Kummel & Michael Kelder,** both formerly with the B'klyn Civic Ballet. Returnees: **Meredith Baylis & Perry Brunson.**

PERRY GETS MARTHA!

It looks as though the famous easy-going atmosphere of the Perry Como TV show might get a little shook up as the result of some sensational dance plans announced by producer Clark Jones. Spotted throughout Perry's Kraft Music Hall series on NBC-TV, telecast now Wed. nights, will be contributions by some of America's top choreographers.

Scheduled for the season opener, on Sept. 29, is **Jack Cole,** who will re-create his famous "Sing Sing, Sing." Coming up on Nov. 11 is a new **Anna Sokolow,** opus with an especially commissioned score by Kenyon Hopkins. Nov. 18 brings **Charles Weidman,** starring in his dance version of Thurber's "The Unicorn in the Garden." (For this the narrator will be Perry Como—no less!) Other probabilities are **Agnes deMille,** to choreograph a ballet with a Christmas theme on Dec. 16, and a new work by **Martha Graham** in Jan. Others who are expected to contribute include **Jerome Robbins, George Balanchine, Hanya Holm & Valerie Bettis.** Each of these choreographers will use his or her own group of dancers.

Between these "specials," the show's regular dance co. will appear in no's choreographed by **Louis Da Pron.** Dancers are: **Patty Ann Jackson, Sandi Bonner, Gloria Kaye, Bud Spencer, Ken Malone, Tom O'Steen.**

2ND DIRECTORY OF DANCE ATTRACTIONS

Dance Magazine's 2nd annual **DIRECTORY OF DANCE ATTRACTIONS** is scheduled for the Dec. 1959 issue. Last year's Directory was highly praised as a useful and much-needed service to the dance field. Requests for listings, which have already been received, indicate that the new edition will be even larger than the 1st in 1958.

Again the Directory is limited to professional performing groups and soloists, choreographers, dance lecturers, etc. available for 1959-60 and/or 1960-61 bookings.

The Directory is specifically designed for use by bookers throughout the USA & Canada and by producers (theatrical, movie, TV & night club), as an up-to-date "locator" for professional talent.

Listing is free of charge. Please submit the following information: (1) Official title(s) of dance attraction(s); (2) Name & address of agency or person managing each attraction; (3) No. of dancers, musicians, etc. in each production; (4) A one or two sentence synopsis of the nature of the program(s).

To insure inclusion of your attraction, material must be marked "For Directory of Dance Attractions" and must reach Dance Magazine no later than Oct. 27.

INTERNATIONAL NOTES

Two ex-**Sadler's Wells** dancers have joined the **Royal Winnipeg Ballet. Miro Zelan** began as ballet master in Aug., and **David Shields** as soloist. Choreographers for this season are **Don Gillies, Michel Conte, Gweneth Lloyd, Brian MacDonald & Robert Moulton.** During her July visit to Canada, Queen Elizabeth saw a perf. given in her honor. Though she was scheduled only to see the premiere of Moulton's "Grasslands," she remained for the entire evening and also saw **Ruthanna Boris'** "The Comedians." "Grasslands" dancers were: **Elizabeth Wullen, Richard Rutherford, Rachel Browne, Fredric Strobel** & Moulton.

Galina Ulanova has been awarded Russia's Order of Red Banner of Labor. **Maya Plisetskaya & Raissa Struchkova** were made People's Artists of the USSR . . . **Irene Gabriel** invited to give a lecture demonstration in Oslo, Norway, for the Composers' Assn . . . **Robert Morrow** sailed Aug. 11 for the Hague where he will be premier danseur for the **Netherlands Ballet** . . . Enrique Gonzales writes that **Ballet Concierto de Mexico** won a 10-min. ovation when it performed in San Luis Aug. 21. **Fernando Schaffenburg,** who danced in "Les Sylphides" & the "Don Quizote" pas de deux with **Laura Urdapilleta,** has been invited to join the co. as dancer & co-dir.

Gene Kelly invited to choreograph & direct a ballet for the Paris Opera .. . Under the management of Paul Szilard Prods, Inc., **Le Theatre d'Art du Ballet** headed by **Anna Galina,** is touring the Mediterranean & Middle East . . . **Lupe Serrano, American Ballet Theatre** soloist, & her husband, conductor Kenneth Schermerhorn, vacationed this summer in Mexico City, where Miss Serrano taught professional dancers . . . **Laura Sheleen Clark** taught for the **Finnish Dance Council** in Aug. and is now teaching at the **Balettakademi** in Stockholm.

TIMES SQUARE TOPICS

"Happy Town," a musical due on B'way Oct. 7, was closed on the road for repairs but at press-time was announced to open in NYC on schedule. Choreographer **Lee Scott** is assisted by leading dancers **Leigh Evans & Eugene Louis.** Dancers include: **John Buwen, Alice Clift, Colleen Corkrey, Bob Daley, Isabelle Farrell, Connie Greco, George Jack, Danny Joel, Judy Keirn, Maxine Kent, Jim McAnany, Patricia Mount, Howard Parker, Tom Pocoroba & Roy Wilson**

Opening at the Alvin Oct. 28 will be "The Girls Against the Boys," a musical with choreography by **Boris Rumanin,** assisted by **Nina Popova.** Dancer roster: **Caroljane Abney, Beatrice Salten, Ellen Graff, Jo Ann Tanney, Mona Pivar, Jim Sisco, Mitch Nutick, Ray Pointer, Albert Figrella, Roger LaPage, Noel Schwartz, Jim Smock** & Miss Popova . . . New dance material has been added to "La Plume de Ma Tante" for new cast member, **Ruth Ann Ullmon** . . .

"Fiorello," a musical based on the life of NYC's late Mayor LaGuardia, opens Nov. 23 at the Broadhurst. Choreographer, **Peter Gennaro,** is assisted by **Howard Jeffrey;** dancers: **Charlene Carter, Patricia Hardy, Ellen Harris, Lynda Lynch, Dallas Rennie, Lynn Ross, Pat Turner, Elaine Cancilla, Scott Hunter, Bob Bernard, Gregg Owen, Bob LaCrosse, James Maher, Lowell Purvis, Michael Scrittorale & Dan Siretta . . . Donald McKayle** will be asst-dir. for the upcoming **Sammy Davis,** Jr. starrer, "Free and Easy."

TELEVISION TOPICS

"An Evening with **Fred Astaire**" has won the "Golden Mike" Award, presented by the American Legion Auxiliary . . . **Walter Bacad's** folk group appeared on the Sept. 12 "On the Carousel" ABC-TV show . . . **Kelly Brown, Bambi Linn & John Bubbles** were scheduled for the Sept. 22 "Toast to Jerome Kern" (NBC-TV). Presentation included a film clip of **Gene Kelly** in the "Alter Ego" ballet from the '44 movie "Cover Girl." **Herbert Ross** was choreographer for the "toast." Bubbles is slated for a 2nd Revlon special Oct. 22 . . . Ed Sullivan's group, performing for 3-wks at the Moscow Trades Fair in Aug., was filmed "on location" in Russia for a 90-min. tape scheduled by CBS-TV for Sept. 27. Dance sequences had **American Ballet Theatre's Nora Kaye & Scott Douglas, Marge & Gower Champion** (Gower explained their no's in Russian) and the **Red Army Dancers** . . . 17-year old **Jayne Turner** was slated for a "Cinderella" no. (to be danced in glass slippers) on the Bing Crosby ABC-TV Show Sept. 29.

Gene Nelson choregraphs a "Let It Snow" no. from Sioux City for the Oct. 1 Gale Storm Show (NBC-TV). He also staged a no. in which he danced with **Pat Horne** & 4 others on board the Queen of Bermuda for the Sept. 18 "America Pauses in September" NBC-TV special . . . **Gwen Verdon** is set for the Oct. 4 & 25 Dinah Shore Chevy shows (NBC-TV). . . . **Bob Fosse** choreographs the Oct. 6 NBC-TV Ford "Startime" show . . . **Ernie Flatt** choreographs the Gary Moore Show on CBS-TV . . . The Oct. 23 "Bell Telephone Hour" over NBC-TV will have American Ballet Theatre dancers, headed by **Lupe Serrano & John Kriza,** in excerpts from "Billy the Kid." **Michael Kidd's** dancers will give spots from the B'way musical "Destry Rides Again" . . . **June Taylor** will choreograph an NBC-TV Timex Spectacular, to be seen Nov. 11 from Miami Beach, Fla. . . . **Frances Alenikoff & the Aviv Dancers** were on the Sept. 22 "Today" show on NBC-TV.

COAST TO COAST

A fund-raising campaign has been launched to build a new men's residence to accomodate 14 at **Jacob's Pillow.** It is to be called the **John Schubert** House, in memory of the youngest member of **Ted Shawn's Men's Group** who was killed in World War II. 5 residences for girls have been built under the modernization program . . . **Melissa Hayden & John Kriza** will be stars for this year's Columbia Artists tour of **Ruth Page's Chicago Opera Ballet** . . . Miss Page is also choreographer for the Lyric Opera season in Chicago. **Luis Olivares & Malena Vargas** will be featured in the dances for "Carmen" Oct. 12, 16, 21 & 24.

Buster Cooper is choreographer for the Margo Jones Theatre prod. of "Leave It to Me" in Dallas . . . **Sybil Shearer** gives a concert Nov. 3 in Winnetka, Ill. . . . **Lola Montes & Her Spanish Dancers** perform Oct. 17 at the Los Angeles Philharmonic Aud. The group has recently returned from a successful engagement in Honolulu . . . Ballet dancer **Alex Rodine** is making his acting debut in Warner Bros. "Tall Story."

Timmy Everett, who scored in "The Dark at the Top of the Stairs" and who recently has been teaching jazz at the **June Taylor School** in NYC, has been signed by Otto Preminger for a lead in the film of "Exodus."

FOLK DANCE ITEMS

The **Country Dance Society of America,** led by **May Gadd, Phil Merrill, John Bremer, Genevieve Shimer, Dick Forscher & Bob Hider,** began the fall season with a get-together dance Sept. 26 at the Metropolitan-Duane Hall, 201 W. 13th St., NYC . . . **Folk Dance House** directed by **Mary Ann & Michael Herman,** was to begin new season activities Sept. 28 . . . The **Royal Scottish Country Dance Society,** dir. **Jeannie Carmichael,** began its 5th year of classes Sept. 17. Sessions are Thursday, 8 P.M., McBurney YMCA, NYC. A workshop is set for Oct. 10-12.

AROUND NEW YORK

Violette Verdy has been signed as guest prima ballerina for the Metropolitan Opera's new production of "The Gypsy Baron," which will have the services of 2 choreographers, **Alexandra Danilova & Dania Krupska** . . . Audition for young choreographers, who will be given opportunities to showcase short works, will be held at the **New Dance Group** Oct. 24 at 5:30 . . . The **Shirley Broughton Dance Co.** opens the Cooper Union Dance Concert Series Oct. 9.

Dance Series announced for this season at the 92nd St. YM & YMHA—Nov. 1, **Geoffrey Holder, Carmen de Lavallade & Co.;** Dec 20, **Aviv Dance Group;** Jan 10, **Paul Draper;** Jan. 31, **Alvin Ailey & Co.** Feb. 14, **Sophie Maslow & Co.;** Feb. 21, **Jean-Leon Destine & Co.;** Mar. 6, **Donald McKayle & Co.;** Mar. 27, **Bhaskar & Co.** Curtain time for these Sun. aft. events is 4 P.M.

A special event at the Village Gate on Oct. 18 is Stravinsky's "L'Histoire du Soldat," for which **Jenny Workman** will be choreographer and lead dancer . . . The month's engagement of **Geoffrey Holder & Co.** at the Village Gate, which began Sept. 17, marked the tall Trinidadian's debut as a singer. This month will see another facet of his talents when Doubleday publishes "Black Gods, Green Islands," which Holder illustrated and wrote, in collaboration with Toni Harshman.

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The **Dance Notation Bureau** has announced a course beginning in Oct. to train professional notators. Scholarships are available . . . **Johnny Boonen**, 17-yr.-old tap dancer from Texas, has won a radio City Music Hall Merit Award.

PERSONALS

Modern jazz dancer-choreographer **Buster Cooper** and his wife became parents of a girl, Katherine Lee, in Dallas last month. Mr. Cooper is Pres. of **Choreo Records** . . . **Marie Paquet & Paul Sutherland** of the **Robert Joffrey Theatre Ballet** have announced their engagement and plan to be married in the spring . . . **Joanne Howell & Pasquale Del Vecchio**, both former staff members of Dance Magazine, were married Sept. 19 in NYC . . . **Don Farnworth**, who danced and choreographed no's in the Warren, O., Kenley Players musicals this summer, was hospitalized in late summer with polio. Luckily, he seems to be making a good recovery and is again up and around . . . While in Calif. this summer **Irina Borowska**, underwent an emergency appendectomy. It is expected that she will be sufficiently recovered to do all her roles with **Ballet Russe de Monte Carlo**, which starts its tour this month.

SCHOOLS AROUND THE COUNTRY

Boston U's School of Fine & Applied Arts has established a ballet dept. headed by **Esther Brooks**, former dir. of the **Cambridge School of Ballet.** Dept. will offer dance training to acting students, and a separate division will provide ballet classes for children 8 years of age and older . . . Classes in Creative Dance for Children and Modern Dance for Adults at **Martha Nishitani's Studio** in Seattle began Sept. 8 . . . 1959-60 classes in modern, ballet and ethnic dance at the **Philadelphia Dance Academy** began Sept. 8. Opening date for Preparatory Div.: Sept. 28. Special offering is a Fri. eve. series, "Source Materials of the Dance." Faculty: **Nadia Chilkovsky, Jeri Packman, Alfred Spivack, Clarke Dunham, David Lodge, Irwin S. Smith, Leah Dillon, Romana Kryzanowsky, Marian P. Thomas.**

A gratifying success is reported by the **Carmel Summer Ballet School**, which gave a 2-week session in Aug. at Carmel, Calif. Classes were divided into a student group (intermediate & advanced) and a teachers' course. Directors were **Olga Fricker** and **Joanne & Dudley Nix.** Assisting faculty: **Joey Adams, Mary Ellen Cooper, Adriano Vitale.** Finale project was a full-length student prod. of "Cinderella."

Youth Culture Dept. of the Wichita, Kans., School of Fine Arts has reorganized and is now the **M.D.A. School of Dance & Fine Arts**, sponsored by the **Midwest Dance Assn.** Dir. is **Aline Wealand Rhodes** . . . **Phyllis Marmein**, head of the **New School of Ballet**, Schenectady, N.Y., has been given the certificate of Advanced Teacher by the **Nat'l Academy of Ballet.**

SCHOOLS AROUND NEW YORK

Merce Cunningham begins classes this month in a newly constructed 40-ft. studio in the Living Theatre bldg., 63 W. 14 St. . . . **Amun Ram** has resumed teaching Hindu classes at the **Int'l Dance School** in Carnegie Hall and at the **Newark YM & YWCA** . . . **Richard Thomas**, formerly of NYC Ballet, is teaching at **Ballet Stage, Inc.**, dir. by **Harry Asmus** . . . **Matti Heim** has begun her fall classes in contemporary dance at the Michael Studio . . . **Blanche Evan's** course for teachers, "Therapeutic Aspects of Creative Dance," launched last year, is being repeated this season at her **Creative Dance School** . . . Classes of the **Steffi Nossen School** in 9 communities of Westchester County were scheduled to begin Sept. 28.

Tap, musical comedy and modern jazz classes at the **Jack Stanly School** began Sept. 19 at the Showcase Studios . . . Classes for children, adults & professionals have started at the **Leon Danielian School of Ballet**, White Plains, NY. Co-director of the school is **Mme. Seda** . . . Modern jazz courses at **Ballet Arts** in Carnegie Hall are being given by **Danny Carroll** (of "The Music Man") and **Calvin von Rheinhold** (who has been choreographing for the Cape Cod Music Tent).

Eve Gentry is directing the modern dance dept. at **Pilgrim Productions.** With Pilgrim's **Patience Jarvis**, she is also choreographer and co-director of "The Little People's Party," a series of plays for children due at the Renata Theatre . . . This season the **Living Theatre** will present workshop perfs. deriving from **James Waring's** course in experimental dance composition . . . 1st appearance of the **Ballet Repertory Workshop Dancers**, dir. by **Thalia Mara & Arthur Mahoney**, will be Oct. 18 with the W. Hempstead, LI, Symph . . . **Geoffrey Holder** is teaching at the **7 Arts Center.**

REGIONAL BALLET-USA

Members of the Northeastern Regional Ballet Festival Assn. are on the "share the talent" bandwagon. **Barbara Weisberger**, dir. of the **Wilkes-Barre Ballet Guild**, directed the **Dayton Civic Ballet** in her "Quintet in Gay Minor," while **Josephine Schwarz**, dir. of the Dayton Civic Ballet, set her "The Wheat Maiden" for the Wilkes-Barre dancers. **Alexi Ramov** of the **Scranton, Pa., Ballet Guild** is to exchange choreography with **E. Virginia Williams** of the **New England Civic Ballet.** Ramov's march perfs. will have as guests members of the New England Civic Ballet & **Fred Danieli's Holiday Theatre** (Newark, NJ). Danieli, by the way, has asked **Henry Danton** to stage the London **Royal Ballet's** version of "Coppelia," Act II for the Holiday Theatre.

Alex Martin of the **Cleveland Ballet Center** has accepted a directorship in the N.E. Regional Ballet Festival Assn., the post vacated by **Sandra Severo.** The Assn. has issued a well organized prospectus, outlining membership requirements & aims. Co's wishing copies write to Josephine Schwarz, Memorial Hall, Dayton 2, Ohio . . . Fall activities began Sept. 10 for Detroit's **Severo Ballet**, when co dir. Sandra Severo was guest on WJR's "Adventures in Good Music." Co's 15th Anniversary season was scheduled to open Sept. 25 with a reception honoring **Alexandra Danilova**, Mary V. Beck (Pres. of the Detroit Common Council), Valter Poole (assoc. conductor of the Detroit Symph.) & Charles Simmonds, a Severo Ballet trustee. Oct. 30 **Ted Shawn** will lecture & the co. perform, followed by a reception in Shawn's honor and the opening of a photo exhibit of the co's history. Oct. 31 Miss Severo's "Parade" will be premiered on a full ballet eve . . . The **Brooklyn Civic Ballet** will have corps duties for the Oct-Nov. Brooklyn Opera season. 2 co. dancers, **Michael Kelder & Herb Kummel**, have been accepted by **Ballet Russe de Monte Carlo.**

Members of the **Steeple Arts Ballet**, Birmingham, Ala., perform this month in "On the Town," starring **Harold Lang** . . . The **Ballet Guild of Jacksonville**, Fla. participates in the 2nd Annual Festival of the Arts at the Prudential Aud. Oct. 10-11. Artistic dir. **Betty Hyatt Ogilvie** has created a new work for the Sr. Co. for the Oct. 10 mat. Jr. Co. dir. **Thelma Baggs** gives "Cinderella" for the morning audiences that day. **Mervyn White Rickard** is dir. of a Nov. 14 workshop perf. Jan. 15 & 16 perfs. will be staged by Miss Ogilvie for the Sr. Co. . . .

The **Miami Ballet** will perform "The Dance of the Hours" in the Opera Guild of Miami's "La Gioconda." The ballet will be previewed this month on a program designed to demonstrate the use of dance in opera . . . Vol. 1, No. 1 of an attractive newsletter has just been issued by the **Ballet Society of Memphis.** A full fall schedule began with the co. sponsoring an exhibit connected with a showing of the film "Romeo and Juliet" Sept. 16-22; Sept. 29: a Madonna Circle fashion show appearance; Oct. 3: Co. auditions; Oct. 6: open meeting; Oct. 24: master class in dance and mime by **Mrs. Guy Bates**, the Society Pres., for a state convention of HS students.

Elissa Minet Fuchs, co-dir. of the **Baton Rouge Civic Ballet**, has been named ballet mistress for the New Orleans Opera Co. which plans 4 operas with ballet this season . . . **Andre Van Damme**, leading dancer & dir. of the **Charleston, W. Va., Ballet, & Jean Roberts** appeared in a program of waltzes with the Charleston Symph. Orch. Sept. 11. . . . Fall fund raising time finds the **Schenectady Civic Ballet** participating in a wk-long showing of a film called "The Firebird." Co. receives a percentage of ticket sales

NYC OCTOBER CALENDAR

through Oct. 3, **Roberto Iglesias Ballet Espanol**; Winter Garden Theatre
through Oct. 3, **Takarazuka Dance Theatre**; Metropolitan Opera House
Oct. 9, **Shirley Broughton Dance Co.** (perf. & discussion); Cooper Union Aud.; 8:30
Oct. 13-24, **Bayanihan** (Philippine Nat'l Dance Co.); Winter Garden Theatre
Oct. 16, **Rachel Nadav** (Yemenite-Israeli Songs & Dances); Cooper Union Aud.; 8:30
Oct. 23, **Jean Erdman & Co.** (lecture-recital: The Dynamic Imagery of Dance); Cooper Union Aud.; 8:30

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and is offering complimentary tickets to those joining the ballet auxiliary. Co. members participated in the Aug. 22-29 "Sesqui-Spectacade," commemorating the 150th anniversary of Schenectady . . . The **St. Louis Civic Ballet** held city-wide auditions Sept. 4. The co's Jr. group plans an hour-long "Cinderella," while the Sr. group performs this month with the St. Louis Civic Opera in "Aida." In Dec. this group appears in variations from "The Nutcracker" with the St. Louis Symph. **Stanley Herbertt**, co. dir., created 2 works for the **Scranton Ballet Theatre** (dir. **Constance Reynolds**) "Treacle & Toffee" for the Jr. group and Beethoven's "Contredanses" for the Sr. group.

The **Dance Concert & Jr. Ballet Co.** of Elmira & Corning, NY, dir. **Mme. Halina**, will offer a late-fall program. In Feb. the dancers will appear at the Mansfield, Pa., State Teachers' College. **Eddie Roberts** of NYC, who taught for the Co. last spring, is preparing a ballet for this spring . . . **New England Civic Ballet of Boston** ended a busy summer with an Aug. 31 perf. of its "Fledermaus Ballet" at the convention of the **Dance Teachers' Club of Boston** . . . 3 leading dancers of regional co's have gone to NYC for added study: **Jerry Blanton** (Memphis Civic), **Adriana Keathley** (Miami Ballet) & **Bess Rogers** (Dayton Civic) . . . **Alexandra Sawicka** of Berkeley, Calif., guest instructor for the **Monterey Peninsula Civic Ballet** during Aug. has been retained as permanent teacher for co. classes & rehearsals. Co dir. is **Dorothy Dean Stevens.** (See So. Calif. Notes for additional regional news.)

ATTENTION, PLEASE

Two errors we'd like to correct—Advertisement last month of the **Dance Educators of America's** October material session at the Hotel Plaza in NYC carried the wrong date. Correct date is Sun., Oct. 4.

By-line, "by **Ann Barzel,**" on the p. 3 news story last month about auditions for Ballet de Cuba, was not accurate. This report was not written by Miss Barzel.

ASSOCIATION NEWS

Each year the Oct. issue of Dance Magazine carries a roundup of summer conventions (see pp. 58-61). An event not included in those pages is the heart-warming tribute paid at final banquet of the **Dance Educators of America** convention in NYC to DEA's Sec'y-Treas. **Viola Kruse.** Committee for the tribute included DEA members and a number of dance merchants. Chairmen were **Bob & Doris Belkin.** Following Belkin's reading of a citatioin which told of Miss Kruse's extraordinary service to DEA, she was presented with a color TV set.

DEA's season gets under way Oct. 4 at the Plaza Hotel in NYC. Faculty: **Ellen Marlos, Constance Reynolds, Ernest Carles, Skip Randall, Doris & Bob Belkin, Bill De Formato, Pat Corvine, Alice Swanson** . . . DEA's 5th Southeastern Regional Convention is Oct. 24 & 25 at the Dinkler Plaza Hotel in Atlanta. Faculty: **Joseph Levinoff, Jules Stone, Danny Hector, John & Bonnie Lucchese.** Regional Chairman is **Lottie Hentschel.**

Dance Masters of America news: **Okla. Chapter of DMA** met Sept 13 in Okla. City, with **Frances Burgess Bleeker, Cathrine Neff, Betty Harris, Mr. & Mrs. John Moore** as faculty . . . General meeting and annual election of **Dance Masters of Michigan** was scheduled Sept. 27 in Detroit. Reporting to DMM members on the Washington convention were **Enid Ricardeau** (terminology), **Madge Fraser** (licensing, affiliation, constitution), **Sylvia Hamer** (membership) . . . Instructors for the Sept. 13 session of **Dance Masters of Calif.: Vernon Russell, Richard Gibson, Robert Hanlin Carol Mack, Rose Ann Sayler, Gladys Blankenship, Frances Hatch Park, Imogene Woodruff.** Meeting was at **Olga Ziceva** Studio in San Mateo . . . **Dance Teachers Club of Conn.'s** opening session of the season was scheduled for Sept. 27 in Hartford, with **E. Virginia Williams, Skip Randall, David Harris, Val Escott** as faculty . . . 1st meeting this fall of **Associated Dancing Teachers of So. Calif.** is Oct. 11 at the Statler Hilton in L.A. . . . Fall session of the **Louisiana Assn. of Dance Masters** was scheduled Sept. 27 at the Roosevelt Hotel, New Orleans. Teachers: **Edith Royal,** ballet and jazz; **Dorothy Babin,** acrobatic.

The **Nat'l Assn. of Dance & Affiliated Artists** has added 2 new chapters. **Dixie Chapter #48** (Pres. **Marie C. Wallace;** Sec'y-Treas. **Jacqueline Dorminy**) holds its 1st Teachers & Prep Study Sessions at the Zinzendorf Hotel, Winston-Salem, N.C., Oct. 25. The **Columbia Chapter #49** has its Teachers & Freshman Study Session Oct. 4 at the Statler Hilton, Washington, D.C. Pres. is **Linton Hopps;** Sec'y-Treas. is **Delores O'Neill.**

West Coast Seminar of the **Cecchetti Council of Amer.** was Sept. 1-3 at the Ambassador in L.A. **Peggy Van Praagh** taught and presented syllabus revisions . . . **Midwest Committee** of the Cecchetti Council presents once-a-month classes at the **Gladys Hight-Claire Powell School** in Chicago by **Sylvia Hamer** of Ann Arbor, Mich. Dates: Sept. 20 Oct. 18, Nov. 22, Jan. 17.

ON TOUR IN OCTOBER

Ballet Russe de Monte Carlo: Oct. 13, Springfield, Mass.; 14, Hartford, Conn.; 15, Bridgeport, Conn.; 17, Rochester, N.Y.; 19, Hamilton, Ont.; 20, Buffalo, N.Y.; 21, Erie, Pa.; 22, Newark, O.; 23, Marietta, O.; 24, Pittsburgh.; 26, Hershey, Pa.; 27, Baltimore; 28, Lynchburg, Va.; 30, Norfolk, Va.; 31, Richmond, Va.

New York City Ballet: Oct. 19-21, Washington, D.C.; 22-24, Philadelphia.

Robert Joffrey Theatre Ballet: Oct. 5, Durham, N.H.; 6, Princeton, N.J.; 7, Carlisle, Pa.; 8, Lock Haven, Pa.; 10, Indianapolis; 12, Fort Wayne; 13, Wilmette, Ill.; 14, Maywood, Ill.; 15, Cedar Rapids; 17, Hastings, Neb.; 21, Salt Lake City; 22, Idaho Falls; 23, Twin Falls, Id.; 26, Richland, Wash.; 27, Tacoma; 28, Port Angeles, Wash.; 30, Seattle; 31, Bremerton, Wash.

Roberto Iglesias Ballet Espanol: Oct. 5, New Canaan, Conn.; 6, Rome, N.Y.; 8, Syracuse; 9, Warren, Pa.; 12, Huntington, W. Va.; 13, Louisville; 14, Cincinnati; 15, Evansville, Ind.; 16, Lexington, Ky.; 19, Highland Park, Ill.; 20, Green Bay; 21, Rockford, Ill.; 22, Kenosha, Wisc.; 25, Ames, Iowa; 26, St. Paul; 27, Sioux City; 31-Nov. 1, Denver.

Inbal: Oct. 15-16, Vancouver, B.C.; 17-18, Seattle; 19, Portland; 21, Berkeley, Calif.; 22, Oakland; 24-25, San Francisco; 27, Escondito, Calif.; 28-Nov. 8, Los Angeles.

Takarazuka Dance Theatre: Oct. 5-6, Washington, D.C.; 7, Youngstown, O.; 8, Cleveland; 9, Detroit; 10, Pittsburgh; 12, Columbus, O.; 13-14, E. Lansing, Mich.; 15, W. Lafayette, Ind.; 16, Bloomington; 17-18, Milwaukee; 20-21, Minneapolis; 22, Des Moines; 23, St. Louis; 24, Kansas City; 26, Oklahoma City; 27, Shreveport; 28, Beaumont, Tex.; 29, Austin; 30, Houston.

Polish State Folk Ballet (Slask): Oct. 30-31, Boston.

Andre Eglevsky Petit Ballet: Oct. 12, Albany; 13, Buffalo; 14, Manchester, Conn.; 15, Suffern, N.Y.; 16, Swarthmore, Pa.; 19, Long Branch, N.J.; 20, Holyoke, Mass.; 21, Malvern, L.I., N.Y.; 23, Buchanan, W. Va.; 24, Parkersburg, W. Va.; 26, Bluefield, W. Va.; 27, Beckley, W. Va.; 28, Chapel Hill, N.C.; 29, Kinston, N.C.; 31, Aiken, S.C.

Paul Draper: Oct. 12, Rockland, Me.; 15, Pikesville, Md.; 19, New Kensington, Pa.; 20, Oxford, O.; 22, Belvidere, Ill.; 23, Naperville, Ill.; 26, Mt. Pleasant, Io.

Erick Hawkins & Barbara Tucker ("Here and Now with Watchers"): Oct. 20, Upsala College, East Orange, N.J. 24, Antioch College, Yellow Springs, O.; 29, Hiram College, O.

Dance Drama Duo (Emily Frankel-Terrence Miller): Oct. 29, Lock Haven, Pa.

Goya & Matteo: Oct. 7, Stamford, Conn.

Lola Montes & Her Spanish Dancers: Oct. 17, Los Angeles.

Daniel Nagrin: Oct. 13-14, Hollins, Va.

Rod Strong: Oct. 27, Norwich, N.Y.

NEWS FROM SOUTHERN CALIIFORNIA

GREEK THEATRE SEASON: In his 8 years as head of the LA Greek Theatre, **James Doolittle** has presented 188 perfs. of ballet and other concert dance—an impressive contribution to dance in Greater LA. It is strongly hoped that he will persevere in his project to give this community the resident ballet co. at his Greek Theatre.

Most excitement this season was caused by the **NYC Ballet's** repertory season. All perfs. were sold out—concurrently with the Hollywood Bowl's Russian Festival programs (meaning that 23,000 people were watching ballet every night for a week). Special successes were scored by **Maria Tallchief,** whose impeccable Swan Queen was the feature of the opening night; **Melissa Hayden,** dancing at the height of her electrifying form, especially in "Medea"; **Allegra Kent** in "The 7 Deadly Sins" and "The Nutcracker." Strongest draw of the week, which included 8

(Continued on Page 87)

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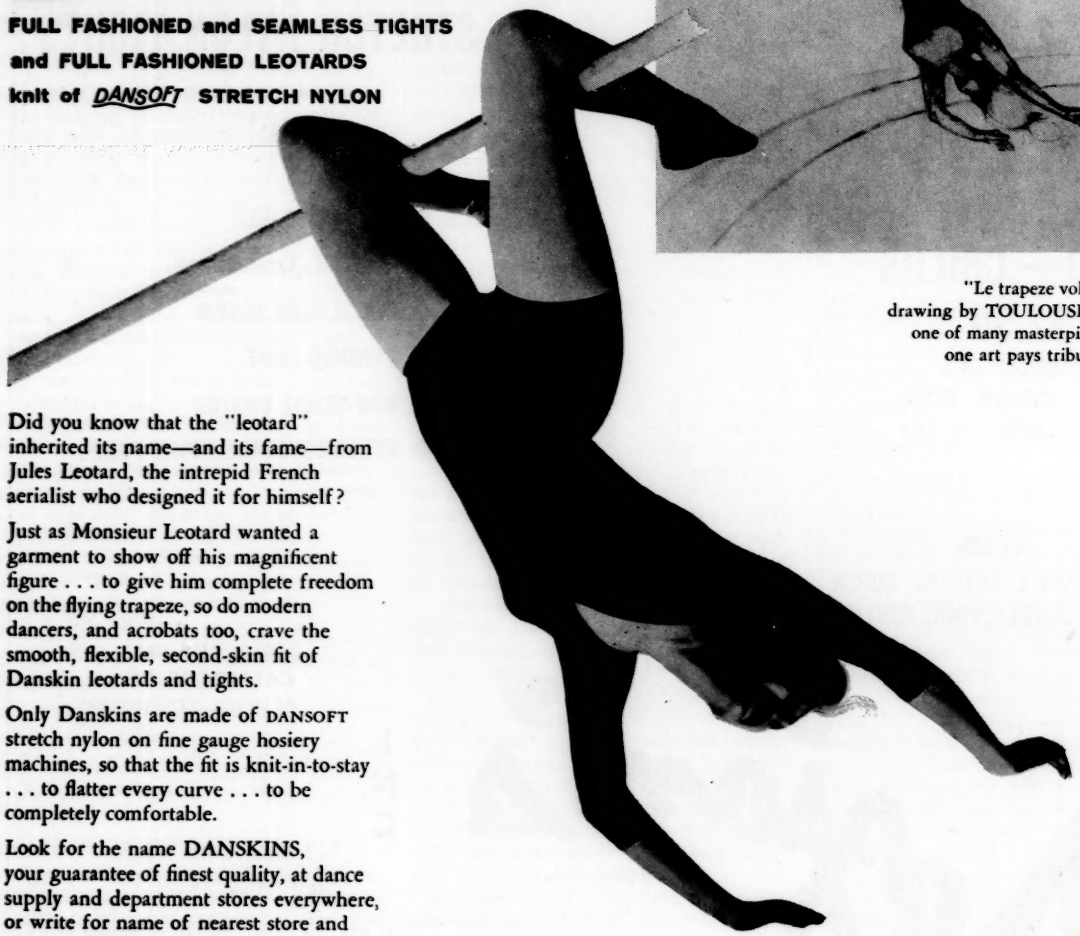

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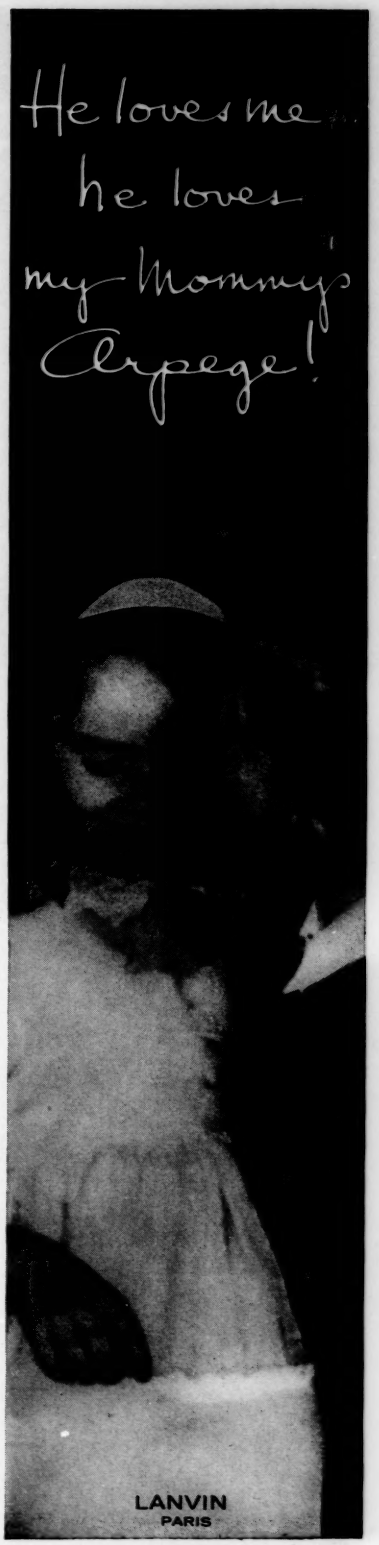
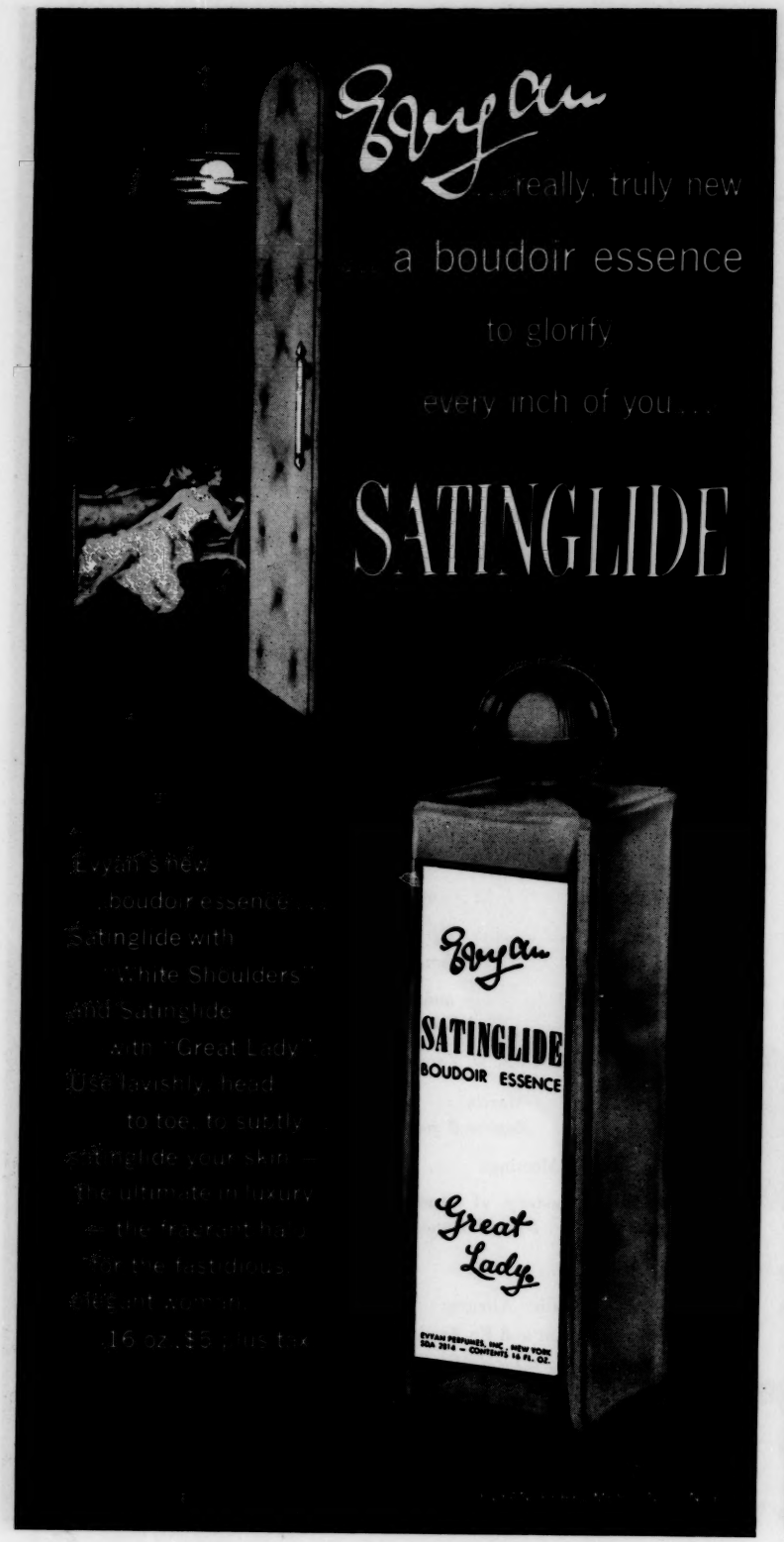




RECORDS FOR DANCE

BY ROSALYN KROKOVER

The first discs produced by the new alliance of New York City Ballet and Kapp Records have just been released. They include a complete Tchaikovsky *Nutcracker* (KXL-5007, monophonic; KX-5007S, stereophonic, 2 discs each), Stravinsky's *Firebird* and *Agon* (KCL-9037, monophonic; KC-9037S, stereophonic) and Hershy Kay's *Stars and Stripes* and *Western Symphony* (KCL-9036, mono.; KC-9036S, stereo).

This, of course, is not the first venture of this kind. The New York City Ballet Orchestra, under Leon Barzin, recorded quite a few works from the Company's repertoire for Vox; and the American Ballet Theatre Orchestra, under Joseph Levine, is recorded by Capital.

The present series, though, in many respects has the edge on the others. In the first place the New York City Ballet now has the advantage of having a much more seasoned orchestra. It is no secret that ballet orchestras are generally inferior, in this country, anyway. The fault lies with the times in which we live. Because of union restrictions and limited company finances, the most that an organization can afford are the first-desk men. The rest of the orchestra is generally designated by the union. Even most conductors have little to do with the choice. Rehearsal time is scant, and what the audience gets is often close to sight reading.

But in the case of the New York City Ballet Orchestra at City Center, there is quite a respectable season for the musicians, what with the opera and musical comedy performances. And in Robert Irving the company is fortunate in having a meticulous and highly gifted conductor. Therefore, though most of these scores have been previously available on records, the advantage in the present series is superior performance and sound, along with authenticity of interpretation for this particular repertoire.

While a complete *Nutcracker* is no newcomer to the record catalogue (there are four currently available already listed), Irving manages to bring out many details of orchestration not usually heard in the score without sacrificing the melodic line or over-all architectural effect. This characteristic is especially evident in the second half of the first act of *Nutcracker*. Here Irving is not content to let the

melodic line alone carry the music, and what comes out in sections of the orchestration is a Tchaikovsky at his *Sleeping Beauty* best. But even an Irving can do little to make many of the second-act dances sound more than plain pedestrian.

The inside of the double sleeve has a series of about twenty-one pictures (five by Fred Fehl and the rest by Martha Swope) which illustrate the action of the ballet. It is interesting to note the final picture is that of the Sugar Plum Fairy and her Cavalier rather than one of Balanchine's recent hopped-up version.

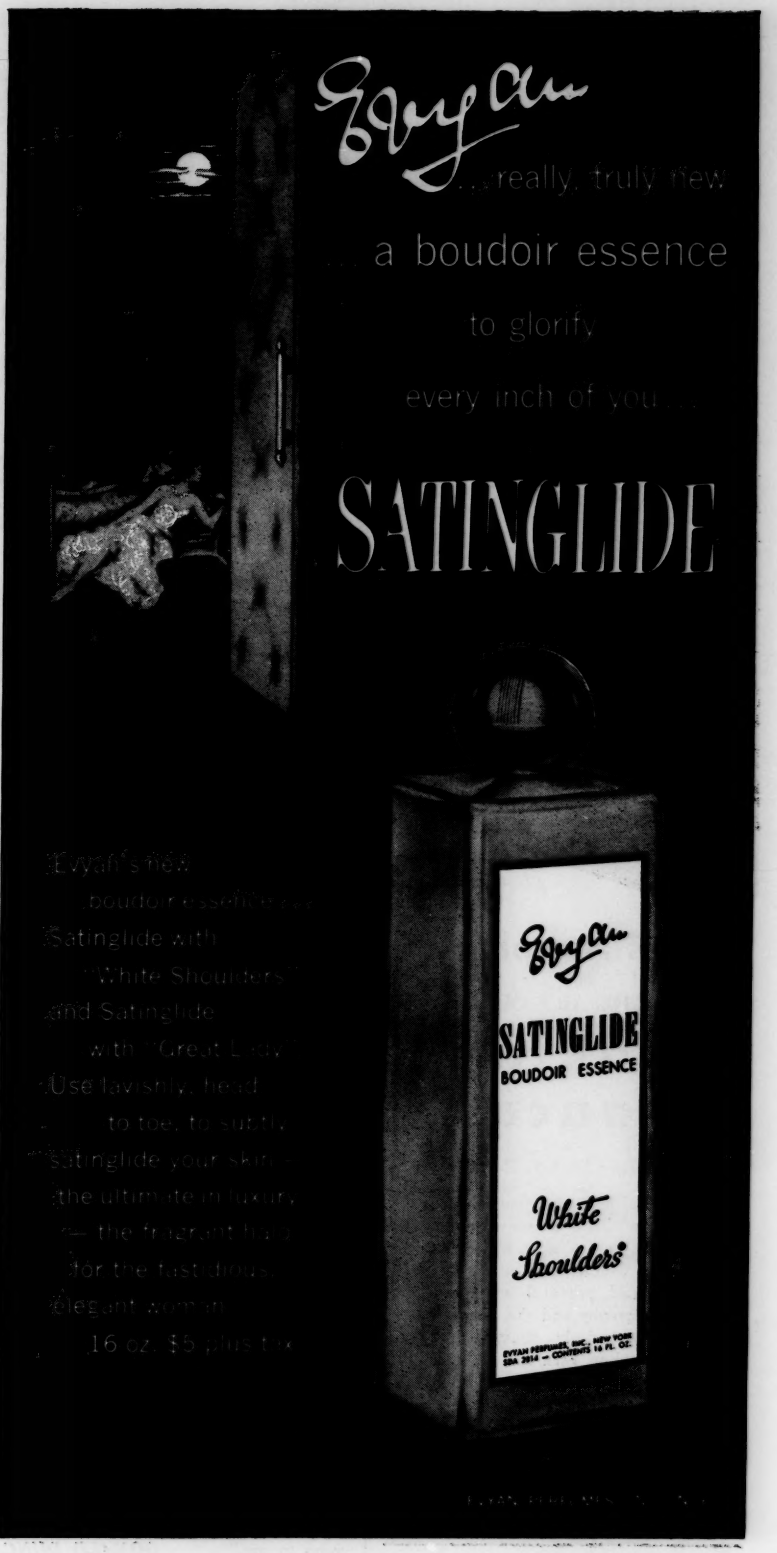
There is one omission that the production department should correct as soon as possible. The record labels which now give only the title of the work should contain the contents of each disc. This is especially important for professional dancers who want to use the music for practice. And even the less informed at times may wish to play a certain excerpt.

Both the Stravinsky and Kay scores receive excellent performances. The orchestral sound is superb and the individual instruments, when called upon, come through with a life-like quality and true pitch. One might quibble about tempo or balance occasionally. For instance, the chorus in the *Nutcracker* sounds too far in the background and at times is scarcely heard. Sometimes a tempo seems somewhat slow, as in the first part of the *Firebird*, and excessively fast, as in the ensuing Dance of the Maidens. But on the whole, these are records of superior quality on all counts. *THE END*

on the cover

The gates open even wider as companies from all over the world come to dance on U.S. soil. Among the many currently scheduled for tours are the 5 pictured on the cover: The Polish State Folk Ballet, Bayanihan from the Philippines, Takarazuka from Japan, Inbal from Israel, and the Roberto Iglesias Ballet Espanol (see p. 3 for more.)

Cover design is by artist-dancer Remy Charlip, member of the Merce Cunningham Co., and admired illustrator of a growing number of children's books, most of them published by Wm. R. Scott, Inc.



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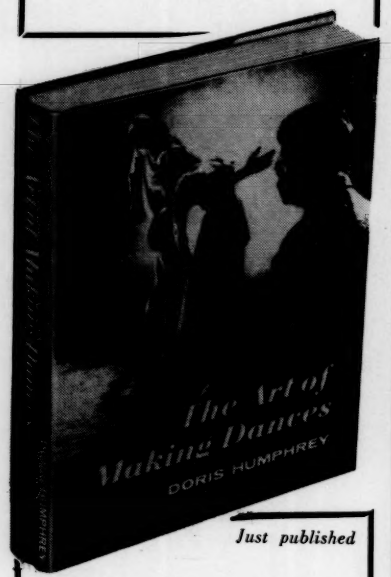

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THE ↓ NAME DROPPER

Our man who does audience eavesdropping did some operating this summer at Jacob's Pillow. In the theatre he overheard two dowagers coo-ing over the portraits of Ted Shawn and Miss You-Know-Who, done by Albert Herter (father of the Secretary of State). Said one: "That's Mr. Shawn in one of his Indian dances." Not to be outdone in erudition, her friend added, "And that's his wife, Isadora Duncan" . . . Dowager patronage at the Pillow is matched by youngsters from neighboring summer camps. At one show, after Mr. Shawn had given his customary front-of-the-curtain benediction to the proceedings, a precocious boy was heard asking an usher, "Who was that—Jacob?"

Telling tales on Louis Horst somehow seems fair game, now that the 75-year-old teacher-composer-editor has achieved a pinnacle of eminence beyond the reach of our scandal-mongering. Back in the New Deal days, Martha Graham was invited to dance her historic solo, *Frontier*, at the White House for President and Mrs. Roosevelt. Louis, then her musical director (and also composer of the score), went along to play the accompaniment. When he reached the guest room to which he had been assigned, Mr. Horst discovered that a valet had efficiently unpacked and neatly laid out the contents of his suitcase, which consisted primarily of a pair of overshoes and a medicinal flask of whiskey!

Speaking of scandal, at Connecticut College this summer, Mr. Horst, Ruth & Norman Lloyd, Pauline & Jose Limon and Bessie Schonberg were all sat down and instructed to reminisce, for the benefit of a tape recorder, about famous people and events 25 years ago at the Bennington School of the Dance. The typed transcript is hilarious, but we suspect the spots, marked with the word "confusion" in parenthesis, replace heavy editing. We'll pass on just one sample anecdote. Student uniform there in 1934 was a flesh-colored leotard. Immediate result was that the surrounding hills were dotted with Vermonters equipped with binoculars. From that distance, Bennington looked to them like a nudist colony!

Best of the group at recalling who did what and when a quarter of a century ago, was Louis Horst. Says he, "When they want to remember, the elephants come to me." *DONALD DUNCAN*

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NATIONAL COUNCIL OF DANCE TEACHER ORGANIZATIONS

1959-1960 CALENDAR of NCDTO Member Associations

AMERICAN SOCIETY OF TEACHERS OF DANCING — Convention, Aug. 7-12, Hotel Edison, NYC. (Louise K. Bailey, Sec'y., 126 No. Fairmount Ave., Pittsburgh 6, Pa.)

ASSOCIATED DANCE TEACHERS OF NEW JERSEY — Monthly meetings (Suns.) begin Oct. 18 at 194 Market St., Newark, N.J. (Edith Scherer, Sec'y-Treas., 71 Hillside Ave., Chatham, N.J.)

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA (DMA) — Meetings 2nd Sun. of each month, Hotel Statler, Los Angeles. Convention July 1-6, Statler, L.A. (Mattie J. Inzerillo, Sec'y., 142 Harkness, Pasadena, Calif.)

DANCE EDUCATORS OF AMERICA — NYC material sessions, Oct. 4, Nov. 2, Hotel Plaza; Jan. 24, Mar. 27, Waldorf-Astoria. Regional convention, Oct. 24-25, Hotel Dinkler-Plaza, Atlanta, Ga. Summer sessions, Waldorf-Astoria, NYC — Training School, July 4-14; Pre-Convention Ballroom, July 15-16; Convention, July 17-22. (Viola Kruse, Sec'y-Treas., 46-31 193rd St., Flushing, N.Y.)

DANCE MASTERS OF AMERICA — NYC summer sessions, Hotel Roosevelt — Pre-Convention Ballroom, July 9-10; Convention, July 11-16. Miami Beach, Fla., summer sessions, Hotel Americana — Teacher Training Course, July 25-29; Pre-Convention Ballroom, July 30-31; Convention, Aug. 1-6. Also regular meetings of DMA Chapters and Affiliated Clubs. (Leroy H. Thayer, Sec'y., 601 No. Division St., Salisbury, Md.)

DANCE TEACHERS CLUB OF BOSTON (DMA) — Meetings 3rd Sun. of each month, Hotel Somerset, Boston, Mass. (Dec. session, Dec. 13.) (Grace McKenna, Sec'y, 76 Moreland St., Somerville, Mass.)

NEW YORK SOCIETY OF TEACHERS OF DANCING — Meetings 2nd Sun. of each month, Hotel Edison, NYC. (William E. Heck, Sec'y., 124 Reynolds Pl., So. Orange, N.J.)

PHILADELPHIA DANCING ASSOCIATION—Meetings Oct. 4, Dec. 6, Feb. 7, Apr. 3, at 1604 Chestnut St., Phila. (Loretta R. Turner, Sec'y., 704 Pennsylvania Ave., Palmyra, N.J.)

National Council of Dance Teacher Organizations, 29 Bayview Ave., Port Washington, N. Y.

CONVERSATION WITH PEARL PRIMUS

BY WALTER SORELL

Pearl Primus not only adds the handsome letters "Ph.D" to her name very shortly, but, as of October 1, she will also have a new address — in Monrovia, Liberia, where she has been appointed Chairman of Cultural Activities and Director of the African Center of Performing Arts.

Miss Primus is well qualified for such posts. Born in Trinidad, she came to the U.S. as a very young child, was trained and educated here, and has been prominent as a N.Y. teacher, world famed as choreographer and performer. She has given many solo concerts, toured the U.S. and Europe (including a Command Performance for the late King George VI of England) with a company, and has been featured dancer in the opera *Emperor Jones* and in Broadway musicals, including *Show Boat* (1946).

In April, 1948 she received a Julius Rosenwald Foundation Grant to do research among the native tribes of Africa, where she spent a year and a half. In 1952 she again went to Africa to make a short but intensive study of the effects of urbanization on African culture. The people took her to heart: she was adopted by the giant Watusi dancers of the Belgian Congo, and renamed "Omowale," which means "child returned home," in Nigeria. Now the Liberian government has invited her to return as its leading artist. "I will have my headquarters at the University of Liberia," she explained shortly before leaving, "and have been given a house of my own outside the capital, which I'll keep open to everyone."

"In general terms," says Pearl Primus "my work will be towards the perpetuation of African culture in dance, drama, music, the arts and folklore. At this transitional moment in African history, its national pride and awareness are awakening concurrent with a rapid absorption of the white man's achievements on many levels. It is therefore vitally important that the traditional arts are kept alive, since in many cases the real reasons for the dances (religious), as well as the techniques of the great masters, are fast disappearing. There is a great cultural reservoir among

the people of the hinterlands. The main thing for me will be to find, encourage and train the folk artist and provide him with outlets through actual theatrical experiences — to make of him a performing artist. I hope to have the folk dancer come to the Center, bring with him his traditional dances, and be instructed and trained in western theatre art, blending the knowledge of what we can give each other. We hope, also, to set up such art centers everywhere in the country.

"What we want to achieve is the restoration of the dignity, beauty and strength of this age-old culture before it is lost. And the nicest thing about my work is that the government has given me *carte blanche*, a free hand to do whatever I think needs to be done."

But how will the Center induce these people to leave their jobs? "The Liberian government subsidizes its artists. The Liberians are far ahead of us in realizing the potential importance of talented people to their country."

At the University of Liberia, an affiliation which, she says, will lend dignity in her work among the people, Miss Primus will also lecture on anthropology and sociology (the areas of her doctorate study), and help explain local culture to foreign visitors.

The new state of Ghana also invited Pearl Primus to do the same type work for their Arts Council, but she feels she can not serve two masters at once. For the time being she is signed up for eighteen months, but that is probably just a

(Continued on Page 17)

Pearl Primus, on a previous trip to Africa, dances above, accompanied by Bakongo drummers in Leopoldville, Belgian Congo. She returns to Africa this month to help organize the arts of Liberia.

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CONVERSATION WITH PRIMUS

(Continued from Page 15)

beginning. Will it be goodbye for long?

"I now feel as if I had two mothers. I am unable to give up either and must try to explain one to the other. I hope to be back next October with a Liberian troupe, to show what we are doing there. With Percival Borde, in whose concerts I appeared as guest artist this summer, as my assistant, I plan to form two companies, interchangeable — one to stay in Liberia, while the second tours. Furthermore, in connection with my duties at the Center, official liaison will be maintained with the directors of the new Lincoln Center, the High School of Performing Arts, and the Juilliard School of Music.

"My first trip back will be in April, when I will receive my doctorate at New York University. My thesis is called 'African Sculpture: Its Function in Society.' This I will dance. It's an experiment in education, and a great challenge to me as an artist. But if I succeed, anthropology will give more attention and emphasis to the role of dance in the field, and it will encourage and inspire the dancer — enhancing his prestige, and removing, I hope, some of the conflicts between the dance as an art form and as education." In accordance with academic requirements, the dance will at some future time be filmed and filed at NYU's library. The only written part of the thesis will be the program notes for the dance.

In connection with her doctorate, but only supplementary to it, Miss Primus is hoping to receive a Ford Foundation grant to make a film in Africa entitled "The Story of a Carver," which will show what makes a man become a carver and why he creates the way he does. "I've long been interested in and a student of African sculpture," she says, "and have taken the basic dance positions I use from it. In the film I will do a dance which grows from the sculpted form and shows its meaning to the sculptor and his society. I plan to show the film at NYU next April at the same time that I present my thesis."

And, in addition to all this, she is in the midst of writing a book on her travels, to be published by Scribner's *(for a look at Pearl Primus as author, see "Africa," March 1958 Dance Magazine)*.

Son Onwin, age 4, who will accompany his mother to Africa, was so excited about going that he had all his toys packed nearly a month prior to departure time.

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LOOKING AT TELEVISION

WITH ANN BARZEL

Sometimes I get the guilty feeling that I keep watching the same programs for dance and that some wonderful things are going on along some other byways. So this month I got in front of that box at unaccustomed hours and twirled the dials persistently. Report: There are no nuggets of dance buried in the quiz shows and soap operas. Special shows, musicals and an occasional travelogue are still the spots for dance.

When Music for a Summer Night was announced as a summer show, it sounded like a dancer's best friend. Sounded was the trouble, for there was much too much song week after week, and too much overproduction in an effort to be arty. The last show, on August 19, featured Russian music. Nina Novak and George Zoritch interpreted the classics, as represented by Tchaikovsky, and eight dancers trained by Yurek Lazowsky illustrated robust folklore. It seemed a good idea, but the realization fell short. Miss Novak and Zoritch danced the *Black Swan Pas de Deux*, distorted by poor photography. The Lazowsky group seemed tame.

John Gilpin and Marilyn Burr fared better in a pas de deux they danced on the Ed Sullivan Show of Aug. 23. The dance was not identified and it was nothing from standard repertoire. The adagio and variations were not especially interesting, but the coda gave Gilpin some nice batterie and an unusual grande pirouette that included turns in arabesque. Miss Burr's movements seemed small and less than brilliant. Although she accomplished everything set, she seemed ever on the brink of disaster.

On August 30, Sullivan again presented Spanish gypsy Sophie La Chunga. Her wild abandon and Flamenco fire are exciting. Her four literally well-heeled partners looked too dressed up for her barefoot fury.

The same show had a return engagement of the two Italian couples who whiz through jazz routines adorned with acrobatics. Mr. Sullivan whizzed through the introduction, so the names were a blur. Again on the 30th I didn't catch the name, but did catch the dance of the talented G.I. whose "Drunk Soldier" dance included jetés en tournant as well as acrobatic feats.

Glad to know that the fine dances we saw every Wednesday on the Dave King show were choreographed by Bill Foster. And the pretty girls who did his dances so well were Mary Jane Doerr, Marie Kolin, Dorothy Bracken, Trudy Carole, Merri Miller and Sandy Bonner.

Jack Regas did consistently good work on Chevrolet's Sunday summer replacement show. He had a particularly good day on Aug. 30, in the production number to "This Is My Lucky Day," and in a waltz by the group.

Wallace Siebert took over for Peter Gennaro on the Sept. 8 Andy Williams show. There were a few bright ideas in a lead-it-yourself orchestra number. Later, shackled to a dreadful song like "Life is Just a Bowl of Cherries," he came up with routine clichés.

The ladder is a standard prop for surrealist and realistic theater, but no performing art uses it so well as does dance. The August 22 Tony Bennett Show used ladders for fun and for real. Parodying the Perry Como jingle, the dancers chanted "Ladders, we have lots and lots of ladders" as they climbed, slid and scampered among a dozen or so crowded in one set. Later singer Jaye P. Morgan, three lads and three ladders combined for an effective number.

On Sept. 1, Chicago's WBKB aired an 85-minute filmed (or taped) program of the Ballet Folklorico de Mexico. The program was made especially for television while the troupe was in Chicago for the Festival of the Americas (part of the Pan American Games). The dancing, fiesta style, is lively and well-presented.

IN THE NEWS

Glemme

FUN ON THE RIVIERA: Comedy dance team Ruth Harrison and Alex Fisher are greeted by U.S. Ambassador to Italy James D. Zellerbach following a performance at the San Remo Casino on the Italian Riviera. The two then made a return engagement at the Lido in Paris, and were seen on the Sept. 13 Ed Sullivan Show (taped last winter).

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LETTERS TO THE EDITOR

The August Open Letter by Thalia Mara has resulted in a reader reaction comparable to only one other issue in recent years. (That was when, in August, 1952, we presented the first of two articles called "Toe Shoes, When?" These articles proved to be the beginning of a nationwide campaign, still in action, to educate teachers and parents to the necessity of keeping young children off of toe shoes until they are prepared by age and training.)

Miss Mara's heated comparison between The Bolshoi Ballet and dance on the American scene today has stirred up a whir of agitation. Below is a fraction of the mail that has come to us as a result of her blast at "the decadence of American dance." *L. J.*

PROS AND CONS . . .

The July Open Letter by Thalia Mara offered reflections on the virtues of Russian vitality as opposed to American degeneracy in the dance. Miss Mara has limited herself in her definition of "vitality." . . .

The Russians, by her definition, have vitality, as revealed by their physical exuberance, strength, lightness, gaiety and so on. No one would dispute that. But not even Miss Mara could exclude Americans from having remarkable physical vitality. What she has omitted from her discussion of this word is that aspect of vitality which might be called "creative." . . .

The scene of European and American art is complicated and diverse. If anything can characterize it, it is a bold and fresh adventuring into new ways of using materials to say things old and new. This is a wonderful vitality.

The upshot of Miss Mara's letter is that she is dissatisfied with the content of American art. It is too futile and hopeless. Yet any honest survey of the contemporary scene discloses a wide range of activity, too wide for such false generalization. Furthermore, Miss Mara implies that this "degeneracy" in our art is a bad thing, a misuse of freedom, an agent of destruction and of harmful propaganda . . . There is nothing intrinsically wrong with feeling hopeless and futile, and there can be something very beautiful about it when these feelings are rendered in an original way by a skilled craftsman . . .

Our younger novelists, our composers working with music for magnetic tape, the

Abstract Expressionist painters, and the explosive new dance forms being created by George Balanchine, Merce Cunningham and others all testify to a vitality in American art that has been surging, with no signs of weakening, since the conclusion of World War II . . .

Jill Johnston
New York City

. . . Perhaps Miss Mara should stick to the subject of ballet technique. In terms of ideas, the contradictions in her letter are blatant. I quote her: "The arts mirror the national soul" . . . "The Russians dance under a tyrannical government—they dance a message of hope, vitality" . . . "We Americans are blessed with freedom . . . degeneracy, vulgarity, frustration—this is the stuff of which our ballets are made." Really, Miss Mara! . . .

Nadya Abeles
Queens Village, N. Y.

Bless Miss Mara a million times for her very wise and strong Open Letter in the July issue. She has hit the nail on the head with her comments on the meaning of freedom and the state of American dance. What she says about ballet and concert dance applies to folk dance as well . . . She has done us a great service by having the courage to speak up.

Mary and Michael Herman
New York City

. . . to say how very much I agree with what Thalia Mara has written. I find deplorable the degeneracy that has crept into ballet, not only on your side of the Atlantic, but on ours as well . . . especially in France and England, although I think it worse in France than it is here.

I am all for new ideas, but so much of

(Over)

IN THE NEWS

Jack Nisberg

AWARD WINNERS: Jerome Robbins and Royal Swedish Ballet ballerina Marianne Orlando received Sarah Bernhardt Awards this summer in Paris: Robbins, for the season's best choreography (his Ballets: U.S.A., which has been a sensational success throughout Europe, gave July performances in Paris); Orlando, for being the best young dancer.

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LETTERS TO THE EDITOR (Cont'd)

what is presented now does, as Miss Mara says, act to the discredit of ballet . . .

Anna S. Northcote
London, England

Miss Mara's observations, criticism and advice are wise and of great importance.

We as a nation need not take an inferior position to any nation when guided by educators interested in the best of our profession. However, I too feel, as Miss Mara so intelligently puts it, that "a generation of lost souls seems to be dominating our culture, literature, drama and dance."

Each year I have the opportunity to meet with dance educators throughout the U.S., and am invariably asked about this subject, which concerns them very much . . .

Jack Stanly
New York City

My thanks to Thalia Mara for having the courage to speak for the many who share her opinions of the sad state of ballet in the United States today . . . As a teacher, I wonder how long we must be embarrassed when we take our young students to the ballet and a "Streetcar" appears on stage, or even when distorted versions of the classics pervert their tastes. Strange indeed that we, who profess to be a Christian nation, can stand by and allow our great cultural heritage to fall under the influence of the pagan . . .

Lester Mallonee
Charlotte, N.C.

Bravo to Thalia Mara and her outspoken comparison of Russian and American ballet companies . . .

Vivien Fay
Hollywood, Calif.

Congratulations to Miss Mara for writing and to you for publishing her most enlightening and forthright Open Letter . . .

Charles H. Persing
York, Pa.

Thalia Mara's Open Letter presses a very sensitive nerve in American ballet . . .

Olga Ziceva
San Mateo, Calif.

Thank you for Thalia Mara's Open Letter. It revives my faith that the arts and the state of the arts can and should ennoble us—a feeling which has really taken a beating, with all the arts, in recent years . . . Everyplace the emphasis seems to be on sex, sex, sex. And by the way, isn't homosexuality one of the great problems of the dance? Why isn't it brought out in the open and discussed? . . .

Rita Hill
Lordsburg, N.M.

(Continued on Page 24)

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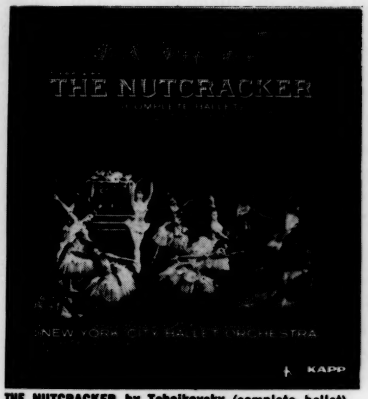

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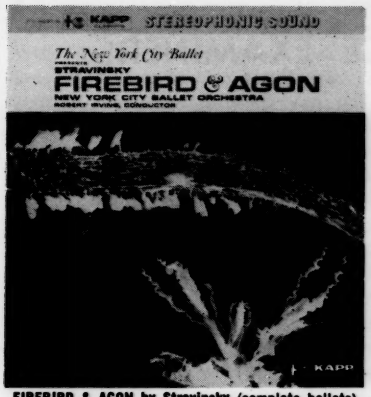

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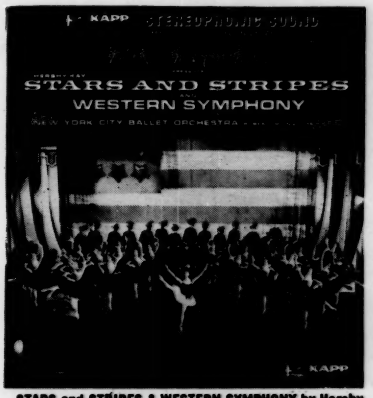

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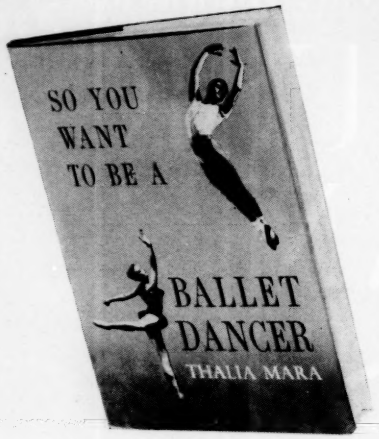

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LETTERS TO THE EDITOR (Cont'd)

. . . I saw the Bolshoi dancers and was happy, thrilled, dazed, overwhelmed . . . As a student who hopes to be one of this nation's dancers in the near future, I am aware of the "horrible web" of the dance scene today, and I don't like it . . . I don't want to dance in ugliness . . . I want my partners to be virile and energetic like the Russians . . . I want those teachers and choreographers whose standards are not the highest to be crossed off the list . . . I want to fight, to rebel . . .

Sonja Bacharach
New York City

AND STILL MORE . . .

I believe that a good deal of the effeminate movement of many of our young male dancers, and much of the looseness of technique, could be avoided if their fundamental training were given by a strong man teacher, or by women who are well studied in the necessary differences of approach. The great European schools have separate classes for fundamental technique, with boys and girls coming together only for supported adagio and character classes. Footwork, batterie, pirouttes, etc., may be the same for both male and female, but the little mannerisms, even of the feet and knees, the difference in demi-pointe, in port de bras, the extremity of extensions, suppleness or rigidity of the torso—all require differences in basic training . . .

This is a subject which should be studied at our conventions and dance congress meetings. Let's make dancers of our men, and please let's make men of our dancers.

Eileen O'Connor
New York City

As a young male dancer who has some serious gripes about the professional situation today, I am especially grateful that Thalia Mara has said what should have been printed a long time ago . . .

Marshall Renn
Richmond, Va.

I am a ballet teacher in a community where we rely on jaded touring companies for our view of professional dance. But I *was* inspired, and so were my students—including five boys—when we saw the films of the Bolshoi Ballet in town, and I was proud to have them witness virile dancing by men who looked like men . . .

Barbara Bounds
Chapel Hill, N. C.

I am one of the many who have had years of ballet training with a teacher not worthy of the name. Why must we have poor, unqualified schools? It is part

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of the same decadence of which Miss Mara speaks in her Open Letter . . .

Leonore Bloom
Flushing, N. Y.

ANOTHER COMPLAINT . . .

I sincerely believe that America has enough superb ballet material and qualified teachers, choreographers, directors and proven dance artists to hold its own with any country. But there seems to be no sensible arrangement for the setting up of standards. As the mother of a potential ballet dancer, I have had enormous difficulty in deciding what is best for me to do in order to develop the talents of my daughter to their highest possibilities . . . Like so many mothers, I hold in my hands material valuable to the ballet world and, it seems to me, to our country. Yet to save my life I cannot find out what I should do or where I should go to really measure this material and develop it properly.

I live in a community far from New York. To find a qualified teacher in our area, I have turned to teacher associations and organizations, a few of whom are apparently very excellent, but they can only give me polite answers and vague suggestions. They can tell me what they did and what other professionals did. But none of this is concrete . . . They agree that within the next several years I will need to take my child to New York for further training and auditions. There is no base, no assurance, and nothing is concrete . . . Since the Russians seem to be stirring up a sudden fear that Americans can never equal their dance activities, why can't we study what they have done and pattern ourselves after them? As I understand it, all Russian ballet dancers, and those in other countries of Europe, are examined, trained, and decisions are made as to their talents when they are very young—8, 9, 10 or 11 . . . I am glad that we are in a free country, yet her father and I will gladly cooperate, at any sacrifice of effort or cost, to develop my child's talent to be sure, not that she will be the *best* ballerina, but that she will have all the possible advantages and opportunities that exist to make her an artist of the ballet . . .

Can't we have government supported schools that include both academic and dance training? Can't we have schools of such authority and scope that they create the standards for the rest of the country? How can we and other parents like us get honest advice, good guidance, and proper training for our youngsters?

An American Mother

(Continued on Page 63)

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REVIEWS

World Dance Festival; Ballet Russe de Monte Carlo

BY DORIS HERING

World Dance Festival
Theatre-in-the-Park
August 3-7, 1959

It was as though the summer breeze had sifted through all of these dance offerings, leaving their form intact but thinning out their impact. The result was a placid evening of dance — one for passive watching, rather than emotional participation.

New to us were the Spanish dancers Antonio Medina and Eugenio Goya (with guitarist Rogelio Reguera). Concentrating on the Flamenco idiom, they were rhythmically alert, and their *zapateado* was clear and sure. But they had a baroqueness of gesture not suited to the male Spanish style.

Alvin Ailey's *Blues Suite*, a poignant integration of song and movement, did not survive transposition to the round stage. The work lost its pace and continuity, becoming a series of almost unconnected episodes.

The Hebraica Dancers, a group of young Americans specializing in Israeli dance, whirled and flirted through a series of little market vignettes and concluded with *Festival Suite*. The latter turned out to be a watered down version of Fred Berk's *Holiday in Israel*. Although the dancers had a clean-cut charm, the content of their numbers was so simple that it washed out on the stage.

The Dancers of Ceylon, under the direction of T. P. Amerasinghe, selected fragments of familiar material — the fire eating ceremony *(Gini Sisil)* and the unison trio with glittering metal headgear *(Ves Natuma)*. Despite a laudable intensity of projection, the dances were too abbreviated to accumulate theatrical tension.

It is a while since we have seen Jean Léon Destiné and his group. Mr. Destiné's personal style seemed more sure, more penetrating than previously. And his new partner, Marguerite Adrien, was both attractive and serious as a dancer.

Their works, a Creole social dance and a voodoo ritual, flowed comfortably onto the circular stage and imparted the note of theatricality missing in so much of the remainder of the program.

(Continued on Page 77)

LABANOTATION

[redacted]

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Fully dressed for the "Black Swan Pas de Deux," Alonso begins the wait for the stage signal. Five minutes!

The moments preceding glory are very down-to-earth

STARS AGAINST THE SKY

When the spotlights swept the stage and the spectators caught their first glimpse of the perfectly poised dancers, there was an immediate outburst of applause. In this thrilling moment of expectation, nobody gave a thought — or could even have imagined — the fierce tension which had gripped the stars just a few minutes before. But artistry is not come by without agony, no matter how famous the performers.

The never-seen, but not unusual moments recorded in these photos occurred during a performance of the Ballet Russe de Monte Carlo's recent successful week season in New York's Theatre-in-the-Park *(see review p. 77)*. Alicia Alonso and Igor Youskevitch, as guest stars, appeared each evening in either the *Black Swan Pas de Deux*, or in *Swan Lake*, Act II. With the silhouette of midtown Manhattan as decor, the celebrated duo once again danced with the radiance and nobility that have made them legend in their time.

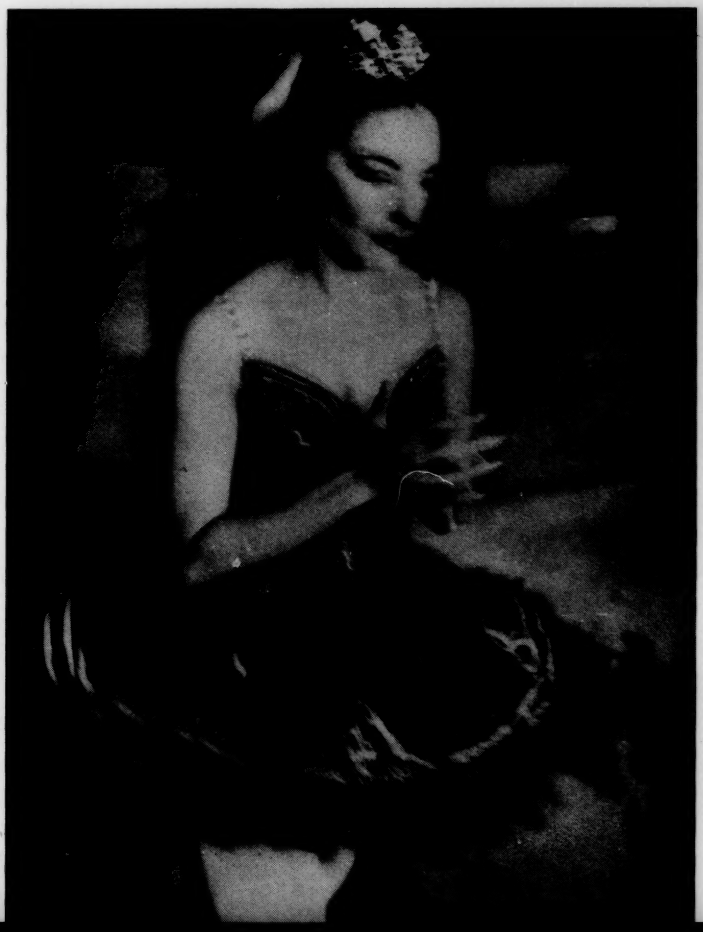
Alonso and Youskevitch have just been announced as the leading dancers of the Ballet de Cuba, newly formed government-sponsored troupe which aims to shortly take its position as a major company on the international scene.

A private moment to collect her thoughts.

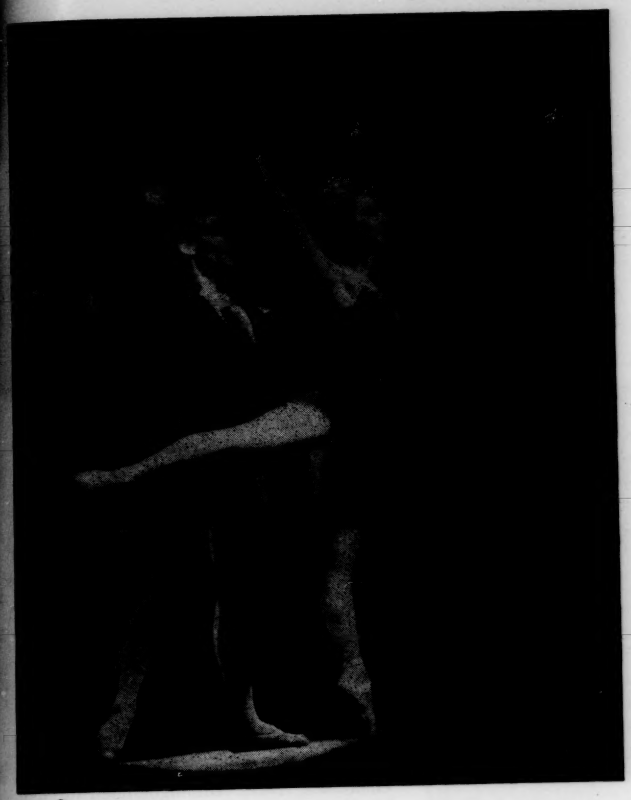
Only three minutes to renew a seam . . .

PHOTOS BY TIBOR HIRSCH

"Please Maestro Boutnikoff, not too fast."



One minute to go . . . *(over)*



. . . On stage.

Off-stage between two sequences.

While the crowd outside still stands, applauding and yelling "bravo," the ballerina wonders, "Was it too fast?"

THE END

THE "GOOD GUYS" VERSUS THE "BAD GUYS"

BY DORIS HERING

Twelfth American Dance Festival; August 13-16; *Connecticut College, New London*

NEW DIRECTOR: This was the first season for Jeanette Schlottman as Director of the 6-week Conn. College School of Dance which precedes the American Dance Festival. The school had the largest enrollment of its 12-year history.

Perhaps it had to do with our summer of watching television detective stories and westerns. But as we approached the Twelfth American Dance Festival at Connecticut College, we had a fairly fixed idea that most plays and dances and musical compositions are concerned with conflict and its resolution. The conflict may be dramatic or it may be structural. Usually it is both.

In the television plays, the pattern is comfortably simple. The bad guys let the good guys have it with both barrels. But the good guys always win. TV plays are staunchly affirmative.

What then would we find to be the difference between the television point of view and that revealed in contemporary concert dance? As we watched the Festival's sixteen works, seven of them premieres, we were not always reassured. For while television can arbitrarily oppose affirmative and negative forces without indicating the "why," one expects something more of the concert stage. That something was not always to be found in New London.

It *was* there in some of the older works, notably Doris Humphrey's *Day on Earth* and *Lament for Ignacio Sanchez Mejias.* And it was there in José Limón's *The Moor's Pavane.*

But what about new works like Mr. Limón's *Tenebrae 1914* and to a degree, his *The Apostate?* What about Daniel Nagrin's *Theatre for Fools,* Pauline Koner's *Tides,* and Helen Tamiris's *Memoir?* All had strongly affirmative statements to make. All built toward the affirmation through a mesh of opposing forces. And yet, with two exceptions, they were so lacking in motivation and penetration that the "good guys" seemed no more convincing than the "bad guys."

The strongest exception was José Limón's *The Apostate* (Ernst Krenek). It was a study in sheer conflict — physical, emotional, visual. Although stated through the character of Julian the Apostate torn between Christianity and Paganism, the work seemed highly personal to Mr. Limón. And it followed in the line of his recent probings into the guilt of the lapsed Catholic.

The progression has been a steady one . . . in 1950, *The Exiles,* dealing with the wandering doom of Adam and Eve after their loss of innocence; in 1952, *The Visitation,* an idealization of the Immaculate Conception; in 1954, *The Traitor,* dealing with the guilt and punishment of Pontius Pilate; and in 1958, *Missa Brevis,* an expression of the underlying spirit of the Catholic mass.

For us, the theme of *The Apostate* seemed as remote as the plight of Marguerite in *Faust.* In the light of contemporary thinking, the conflict between physical fullfilment and spiritual aspiration turns out to be a fairly intellectual one. But Mr. Limón expressed it with power and immediacy.

As the Pagan, he confronted a huge plain-wood cross. Lucas Hoving, as the Galilean, sustained it. The two men struggled, with the crucifix always between them. Finally, Julian ran off, leaving the Galilean prostrate beneath his burden.

The Olympian (Betty Jones) emerged

MERCE CUNNINGHAM (2nd from left) leads his dancers in new work, "Rune." Mr. Cunningham's company (Carolyn Brown, Viola Farber, Marilyn Wood, Judith Dunn, Remy Charlip) contributed some of the Festival's most polished performing.

PHOTOS BY MATT WYSOCKI

from a cluster of Grecian columns. Scantily clad and striding sensuously, she seemed like a restless child-woman. Unable to resist her, Julian perched her on his knees and enjoyed her body as it curved into luscious backbends. It was a fiercely erotic dance — a stolen moment in a welter of guilt.

But the Apostate was destroyed. And as he lay crumpled at her feet, the cross was raised high, and a pearly light suffused the backdrop.

Mr. Limón and Miss Jones performed their duet with a Dionysian physicality. And Lucas Hoving's wistful quietude was the perfect contrast. If Mr. Limón can bring more choreographic spontaneity to the passage between himself and Mr. Hoving, *The Apostate* should be a worthy addition to his roster of liturgically orientated dance works.

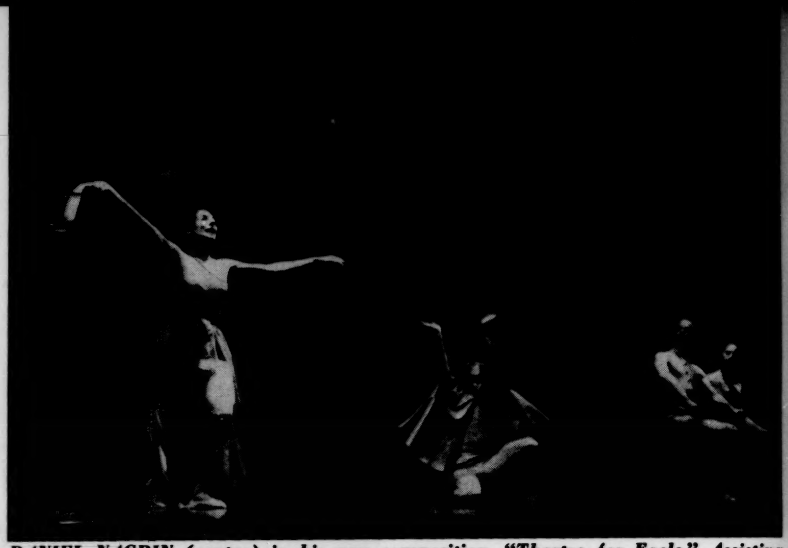
In Helen Tamiris's *Memoir* (a revised version of her *Chrysalis*) the conflict was that of a slum child with her environment. The dance was potentially a poignant one, for its three sections dealt with the girl's confusion in a world of cumulative violence — her recollection of the warmth of her Orthodox Jewish family — and her return to an even greater sense of solitude on the anthill of a city street. And yet, despite the aware performance of Eleanor Schick as the orphan girl, one was not especially stirred. There were two reasons.

The first, and most important since Miss Tamiris choreographs from a dramatic rather than movement base, was that the characters, with the exception of Daniel Nagrin as a coal-stealing urchin, were types and not genuine people. The impact was melodramatic, rather than dramatic.

Less palpable is what happens in Miss Tamiris's approach to design. She makes fascinating movement statements, as in the street scene with its opposing groups and its solos like raindrops on water. But she rarely pursues a phrase to a satisfying conclusion. Instead, she resorts to eye-

(Over)

JOSE LIMON as Julian, the Apostate, above, contemplates Betty Jones as the Olympian in Mr. Limon's new trio, "The Apostate." Second Limon premiere was "Tenebrae 1914," with Ruth Currier in the leading role.



DANIEL NAGRIN (center) in his new composition, "Theatre for Fools." Assisting dancers were Gail Ewert, David Wood and Marni Thomas.

PAULINE KONER (left) setting to rights a world of teenage confusion in her premiere, "Tides." Company members included Lucy Venable, Stephen Paxton, Jan Stockman, Harlan McCallum and Rima Berg.

SYBIL SHEARER, Festival Guest Artist, in solo portion of trio called "Part II."

catching device (the favorite being to arrest the entire group and allow a soloist to move in opposition — or to halt the entire stage action). But when the dancing resumes, it does not develop a pattern already begun. Instead, something new and equally fragmentary is suggested.

This approach is disturbing but by no means irremediable, for it certainly does not come from lack of imagination. It comes rather from lack of patience or from working in the musical comedy idiom where dialogue and story often act as props to movement design.

Miss Tamiris selected a highly apt score, the Carlos Chavez "Toccata for Percussion," and used it to full advantage.

Now for three works whose intent, while infinitely more serious than that of the "bads vs. the goods" on television, turned out to be scarcely more convincing. Most well-meaning was José Limón's *Tenebrae 1914*. To a distressingly literal (gun shots and martial chords) score by John Wilson, Mr. Limón, with equal literalness, depicted the martyrdom of World War I nurse Edith Cavell. It was all there — the strutting German soldiers led by Jack Moore— the wounded Allies tended by nurse Cavell (even to the point of binding them together in a serpentine bandage) — the sadistic encounter with the German general (which, as presented, seemed perversely to hold a measure of enjoyment for Miss Cavell) — and her execution before the German rifle squad.

The missing element was some sense of identification with the bedeviled nurse. Ruth Currier in the leading role danced with conviction and her own innate elegance. But one sensed her struggle with the poster-like character.

Much thought went into Pauline Koner's *Tides*, but little emotional spontaneity. Miss Koner seemed to be attempting a strong statement of affirmation — perhaps even of faith — for the adolescents of our time. To do this, she chose an opening structure similar to that of Anna Sokolow's *Rooms*. A group of young people slowly swayed in a rising light. Each one broke off into a brief leit-motif, later repeated and developed in a series of solos. But after they had finished stating their problems through movement ("I gotta dance" — "I gotta hate," etc.) they reiterated them in words. And as if that weren't enough, they kept repeating, "I gotta live!"

An offstage voice intoned the "For whom the bell tolls" lines of poet John Donne. A *dea ex machina* (Miss Koner) emerged to benignly settle everything. The dancers were last seen circling closely in an overhead light.

The same device — a close circle in an overhead light — began Daniel Nagrin's *Theatre for Fools* (Bartok). The title was especially apt, for *Theatre for Fools* was not really a dance. It was a pantomime bordering on dance.

Each performer was given a special costume device — for one girl, a longer-than-arm sleeve; for another, a dragging train; for one boy, a collar and tie over his leotard; for another, a hooded cape. Reflecting the choreographer's attitude about the foibles of egocentricity, each dancer executed a solo of preoccupation with his costume device, while the others watched disinterestedly. As the action progressed, Mr. Nagrin emerged as the altruistic

HELEN TAMIRIS staged "Memoir" for members of the class in Repertory. The work was led by Eleanor Schick and guests Daniel Nagrin and Anneliese Widman.

fool—the Pierrot, Don Quixote, boy who's "It" in hide and seek. He was destroyed. The others circled about him sadly. All bowed in mock formality. Twas not life. Twas only the game-of-life.

This kind of theme, age-old, yet constantly fraught with new possibilities, requires more philosophical insight than Mr. Nagrin has achieved at his stage.

How did the new works of Merce Cunningham and Sybil Shearer fit into our initial television-rooted image of conflict and affirmation? What tension they developed was done in non-dramatic terms.

With Mr. Cunningham's *Rune* we were reminded of Gertrude Berg in *A Majority of One*, placidly saying to her family, "But you must learn to transcend."

Rune transcends. It has a stillness and an agitation, a flow and a violence that seem to emanate from some secret, non-revealable source. It is the very essence of drama without one stroke of dramatic action. And as in Oriental dance, its rhythmic structure is subjective, rather than metric.

The most exciting moment of the entire dance was a heroic statement for Mr. Cunningham. With scooping reaches and sure extensions and quick sorties into the air, it synthesized his "playful animal" style of a decade ago with a new, more noble dimension. Our only regret was that the *pointilliste* score of Christian Wolff so sparsely sustained the pulse and breadth of the solo.

In aim, Sybil Shearer, this year's Festival Guest Artist, is close to Merce Cunningham. Both are mystics. Both move as though chosen by the wind. But Miss Shearer's artistic development has not been nearly so constant as that of Mr. Cunningham — nor so cumulative in its sophistication. And at the present time she seems to be out of contact not only with her audience, but with herself.

Her opening solo (called *Part I*) attempted to make a rather formal statement to the music of Clementi. But there was a detractive flaccidity in legs and torso. *Part II*, a jazz suite for Miss Shearer and her assistants, Paul Berna and Mel Spinney, tended to meander. Its high point was a fluid solo for Miss Shearer. The third section *(Part III)* had the glinting detachment (a little like cubism at its most refractive and rewarding) that one associates with Miss Shearer. But the delicate, almost butterfly-like, dance was heavily over-costumed.

First presented in 1947, Doris Humphrey's *Day on Earth* seemed newborn in its freshness and conviction. It is a simple utterance, if life itself can be called simple. A man (Jose Limón) works (and how inventively the repeated work-theme is handled in different areas of the stage); falls in love with a girl (Ruth Currier) resembling the Botticelli *Primavera;* selects a wife (Letitia Ide); rears his child.

Over the years, several little girls have inherited the role of the child. But none has brought to it the artlessness of Abigail English. As she ran across the stage and turned giddily, and later as she reached toward Mr. Limon in a gesture of absolute trust, one suddenly realized not only the charm of this youngster, but the charm inherent in the movement that Doris Humphrey devised for the child-body.

The stature of Miss Humphrey's *Lament for Ignacio Sanchez Mejías* was again res-

DAVID TUDOR, accompanist for Sybil Shearer and Merce Cunningham, transcribes a score. The School of Dance pays careful attention to music, both in performance and teaching. The small orchestra was masterfully conducted by Simon Sadoff. Music classes included rhythmic training, keyboard improvisation, and music literature, with Louis Horst, and Ruth and Norman Lloyd as principal teachers.

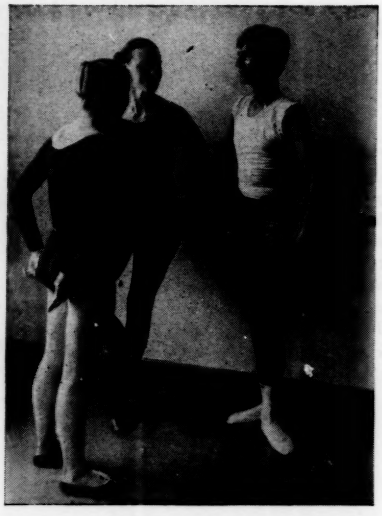
PERFORMING ELEMENTS students learn drapery manipulation in a colorful and practical course originated and taught by Pauline Koner. It was one of the several non-technique classes offered in the School of Dance. Among others were dance education for elementary and secondary school teachers, conducted by Virginia Tanner; and classes in dance composition by Louis Horst, Lucas Hoving and Bessie Schonberg.

(Continued on Page 82)

Kurt Jooss and daughter Anna (right) welcome American guest teachers Alfredo Corvino, Pearl Lang and Jerry Bywaters to a 3-week experiment in international dance collaboration at the Folkwang School in Essen.

ECLECTIC EXCHANGE

Kurt Jooss adds American guest teachers to his summer course in Germany



Social as well as dance camaraderie developed among U.S. and European students. Here James Flower of Louisville, Ky., chats with Christie Schwerdtfeger and Armgard Bardeleben of Germany.

In the 1930's, Kurt Jooss propelled the daring idea that ballet and modern dance techniques could merge with benefit to both. His famed Ballets Jooss proved the validity of the idea, and created a precedent which has had a pervasive role in achieving the eclectic attitude that exists today.

During World War II Kurt Jooss had his headquarters in Dartington, England. In 1949 he returned to Essen, Germany as head of the dance division of the Folkwang School, which he founded in 1927.

Recently, in an effort to "provide worldwide contacts for European students and faculty," and "to learn and share what efforts are being made toward our common goal of contemporary dance," he invited three American teachers, all related to the New York Juilliard School of Music's Dance Department, to instruct at the 1959 three-week summer course of the Folkwang School (like Juilliard, the Essen school has important departments in music, drama and dance). The results were stimulating and positive.

Besides American guest teachers Pearl Lang (modern dance), Alfredo Corvino (ballet) and Jerry Bywaters (American jazz), the faculty consisted of Kurt Jooss (eukinetiks and choreography), Isa Partsch (modern technique), Trude Pohl (modern technique), Gisela Reber (European folklore), Ann Wooliams (ballet) and Albrecht Knust (Laban dance notation).

Pearl Lang found that "the students had an insatiable appetite for the new material. They grasped quickly everything I gave them. They also came to recognize different emphases in our techniques."

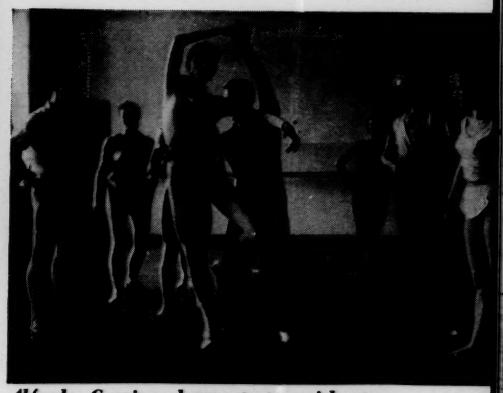
Jerry Bywaters, whose course in American jazz was included under the category of folk, or ethnic, dance, says: "It was obvious that jazz dance is not a natural part of European culture. At first students seemed very inhibited. After a while they relaxed. It seemed that the less formal training they had, the easier they found the jazz movements."

Mr. Corvino, who has taught in many countries, says: "There are four types of dance students: those who worry too much; those who worry not at all; those who always invent their own movements regardless of what the teacher may be giving; and finally those who really see with their eyes and respond with their bodies. Students are the same the world over. But it was a vital pleasure for us all to have this exchange, and to work with Kurt Jooss."

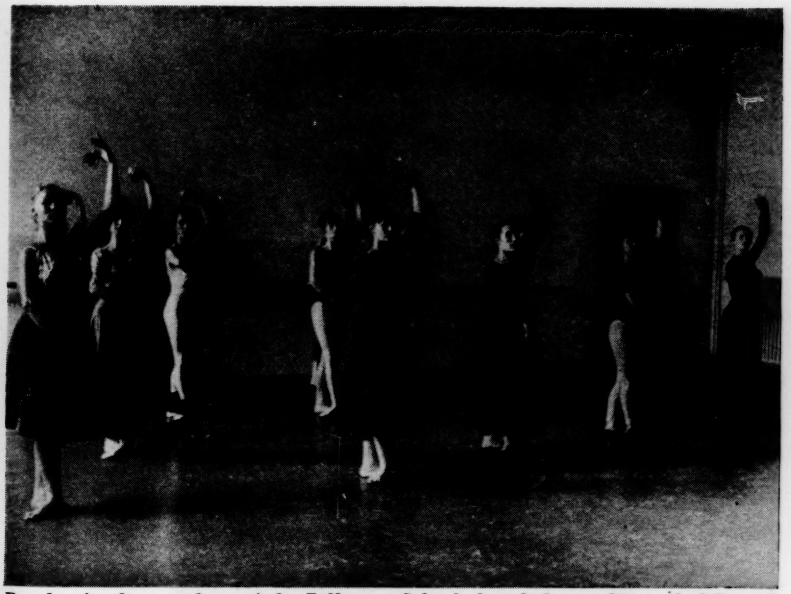
Isa Partsch

PHOTOS BY HAL BERGSOHN

American modern dance technique was taught by Pearl Lang, who found "students grasped quickly everything I gave them." The U.S. teachers were interviewed by local newspapers, their classwork televised by a Cologne station.



Alfredo Corvino demonstrates with student Pina Bausch (recipient of an Exchange Grant to study at Juilliard).



Regular faculty members of the Folkwang School shared the teaching schedule with their American colleagues. Above, a class taught by Gisela Reber (not shown) in which students from many countries, castanets in hand, prepare to do a Spanish malaguena.

At season's end, Director Jooss expresses appreciation for the harmonious spirit and the artistic stimulation that prevailed. L. to r., agreeing, are Pearl Lang, Jerry Bywaters, (Texan who taught American Jazz), Ann Wooliams (English ballet teacher on faculty of Folkwang School), Corvino, Jooss, pianist Erich Heubach.

BALLET AT THE SPOLETO FESTIVAL

An Italian critic views American dance

BY GIOVANNI CARANDENTE

While other sections of music and theatre at Spoleto's Festival of Two Worlds truly alternate between offerings of the old and new worlds, the art of the dance has been exclusively entrusted to young Americans. In these last two years, they have shown us a language that appears nationally typical as well as a style diametrically opposed to the European concept of theatrical dance and academic choreography.

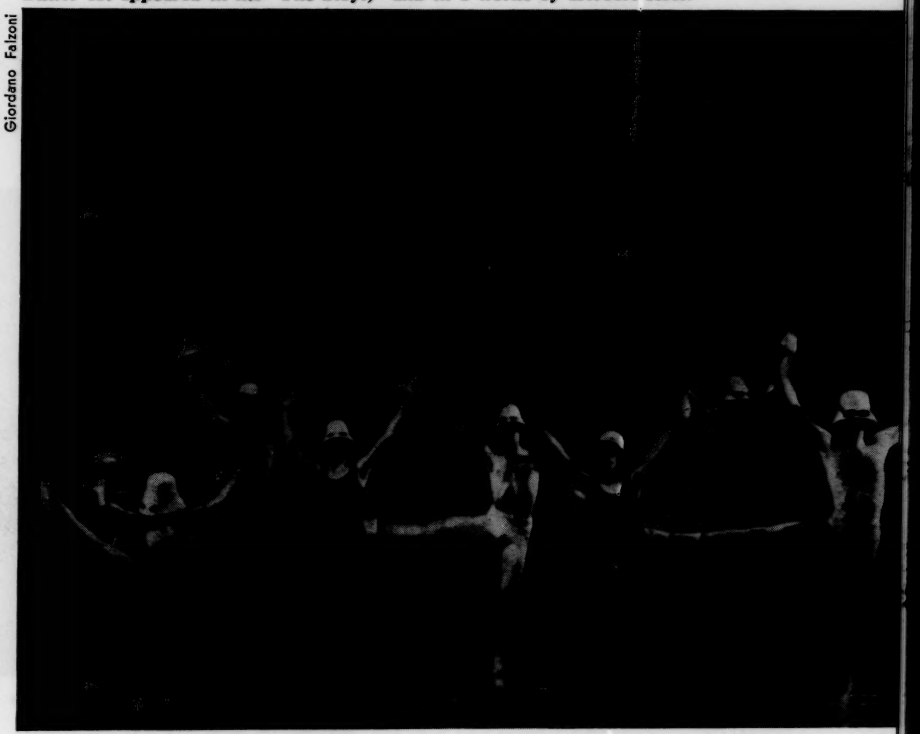
John Butler, Gian-Carlo Menotti's choice to head the dance division, is a young dancer and choreographer born in the state of Mississippi. Product of the Martha Graham School, he has had considerable experience in performance and in staging dances on television. His own company, called The American Dance Theatre, expresses, through music and dance, content anguished, mystical, ritualistic, intellectual, or sometimes folkloristic.

The combination of Butler's esthetic aspirations, which appear to derive from his roots in the South, with Jerome Robbins' contrasting dynamism, from the North of the U.S., has brought a new message to the old world, a world in which the European forms of dance appear, with few exceptions, to be well worn out. There are exceptions, but for the most part one is aware of corrosive intellectualism even among them, as compared to the effervescence of the Americans. It is, for instance, my opinion, and others agree, that the Jerome Robbins dancers make the most aggressive of European ballet troupes look pale. And this includes the Bolshoi Ballet, with its languishing Juliets and palpitating Swan Queens. *(Cont. on p. 54)*

Opposite: The camera catches a dramatic moment. During a rehearsal in Spoleto's ancient cathedral, choreographer John Butler reaches up to pull aside a curtain hung to keep out draughts.

"MOVES": Jerome Robbins' latest ballet, danced in 28 minutes of silence, was premiered in Italy this summer at the Spoleto Festival. It continues to impress European audiences on its sensationally successful current tour (see p. 87).

"THE FIVE SENSES": One of the several numbers choreographed by John Butler for 8 performances of Spoleto revue "Album Leaves, U.S.A." This ballet has sets by Jac Venza, score by Charles Wadsworth. On the Festival dance program, the Butler co. appeared in his "The Sibyl," and in 3 works by Herbert Ross.



Giordano Falzoni

The study of music as an introduction to dance

WITH EMPHASIS ON SOUND

BY DAVID LEDDICK

PHOTOS BY MATT WYSOCKI

A child bounces like a rubber ball . . . swings a hoop in buoyant arcs . . . spins to the resonant clang of a cymbal . . . It could be child's play. Or it could be a child exploring his own exciting reactions to sound.

The materials of the study of music and movement are generally classified as Eurhythmics. *(Eurhythmics is a specific system of musical education based on the idea of expressing musical elements through body movements. Founded and developed by Switzerland's Jacques Dalcroze late in the last century, the Dalcroze system continues to flourish.)* Such study includes improvisation on musical instruments, in song, as well as with body movement. The students explore rhythm and musical forms. They learn about the structures of music in folk, classic, romantic and contemporary musical literature.

There are many who believe that the emphasis on sound, and the knowledge of music which such training brings, are a necessary part of any young child's education and a very important base for future dance and music training.

The pictures on these pages were taken in the classes of Dora Dubsky, Prague-born, trained at the Dalcroze-oriented Hellerau-Laxenburg School in Vienna. Like all creative teachers, Miss Dubsky has absorbed what exists and proceeded with her own methods. She is a member of the faculty of the 92nd St. YM-YWHA Music Dept. *(pictures on pp. 40-45 were taken in her classes there).* She is also instructor of music-dance at the Central Presbyterian Church Nursery School in New York, and director of the New Haven, Conn., Society for Eurhythmics *(pictures on pp. 45-46).* Author of *Song and Dance* (Stephen Daye Press), she also finds time to give teacher training courses.

Singing and clapping with teacher starts a lesson in rhythm for 3 and 4-year-olds. Songs and stories keep it fun.

A percussion band puts the study of rhythm into practice. A determined young conductor sets the tempo for his classmates.

THREE AND FOUR-YEAR-OLDS:

Beginners make their first forays into musical education doing very simple movements, while their teacher guides, or follows them, on the piano. They clap to the rhythm of the music, making variations of loud and soft, fast and slow. They march, run, walk and galop, reacting to appropriate rhythms. Or each child takes a turn at conducting a percussion orchestra, and teacher at the piano obeys the baton as well. Soon they learn to interpret sounds other than the piano. They listen to the differences between the crash of a cymbal and the choppy sound of woodblocks. Or, holding a bell as they move, they discover that a big movement and a big sound go together.

Swinging a hoop to music teaches children to share the making of movement. It's not easy at this age, but they like to try.

(Over)

WITH EMPHASIS ON SOUND *(Cont.)*

FIVE-YEAR-OLDS:

Now musical education takes a more serious turn. Students begin to learn about notes and their time values (although musical terms are not used). A drawing of a half note is held up for all to see, and a slow walk is identified with it (opposite page). A whole note means "giant step," a quarter note is a walking step somewhat faster than the half note, 8th notes are for running, and 16th notes for a faster running step. Soon the neophyte musician is interpreting note values by clapping, stepping and swinging.

Musical terms are physically illustrated. A bouncing ball is "accelerando." "Crescendo" and "decrescendo" are fun. They might be taught by stationing the children around the room, each with a percussion instrument. A miniature pied piper starts playing and goes to a second child. The second musician joins the first and they go on to a third, until the entire group is playing together. "Decrescendo" is taught in reverse.

At this age children start to be responsive to ear training, getting up, lying down, walking and jumping at the keyboard's request.

The sound of a drum is felt by 5-year-olds. Children listen first, then feel the vibrations with hands, faces and bodies.

A falling ball produces an "accelerando." Children do the same when they follow the bounce of the ball.

Movement to the cymbal. This remarkably expressive little boy shows what a cymbal sounds like to him.

Opposite:
Walking to the half note means a slow, good-sized step and big movement. A whole note gets a "giant step" and shorter notes are faster steps.

(Over)

Musical phrases are described. As teacher plays, students move, play the cymbal, draw with chalk, toss scarves.

Preparing for scale exercises, children start in a crouch, reach high as pitch rises.

SIX TO EIGHT-YEAR-OLDS:

Students are now ready for study of the scale and of musical phrases. Many devices are used to illustrate a phrase of music, including moving with scarves, drawing and dancing.

To start teaching the scale, Miss Dubsky first sweeps up and down the piano, and her students reach up with their hands for high notes and grope down for low ones. Next they learn to play "elevator." Eventually they use hoops on the floor to represent the ascending or descending scale, sometimes marking out complete tunes on the hoops. They are ready at this time, too, to learn about rhythmical counterpoint, and can clap or beat one rhythm while another is being played. Or, in movement, playing a game of horse and driver, the horse gallops, while the driver walks.

Eight hoops teach the scale. As one student plays notes on a recorder, another steps out the same melody on the hoops.

NINE TO TWELVE-YEAR-OLDS:

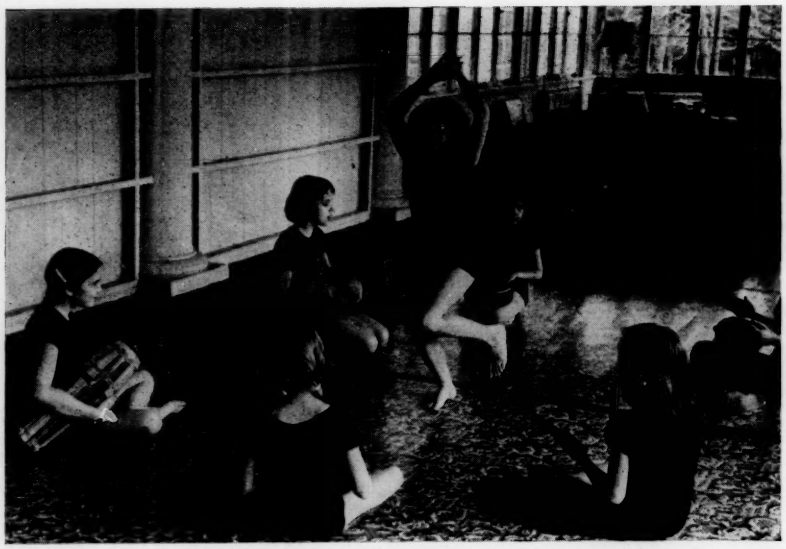
While an instrument is being played, students express the quality of the sound with their bodies. The dancer-musicians discuss each other's interpretation.

A student can conduct a percussion orchestra with his moving body. Roles may be reversed, the orchestra leading, the conductor following. Students sing rounds and experience them through movement at the same time. They study syncopation and, over a basic or changing rhythm, spontaneously improvise in movement and song.

Absorbed in sound, students take turns at striking the cymbal. Each listens until all sound subsides before making the next stroke.

(Over)

Conducting with her body, this girl's sweeping, lyric movement tells the orchestra how they should play.



Following the orchestra. The same young lady who was leading the percussion group before now dances at its command.

THE END

Left:
Teacher conducts percussion orchestra in complex rhythmic patterns.

Right:
A dance duet becomes a duel because of the sharp, hard sound of the claves (Mexican sticks) — integrating sound and movement qualities.

MY EARLY YEARS BY FRED ASTAIRE

from the book **STEPS IN TIME**
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Last month we followed young Fred and his sister Adele through their dance classes in New York and their early essays on the vaudeville stage. Equipped with Ned Wayburn routines, they attempted "the big time," only to meet with disaster. But worse was yet to come before the shining days of fame and success . . .

At the Monticello Theatre in Jersey City we ran into a new experience. Opening-day matinee we were out there doing our stuff—the dialogue part of the act—and a clinking noise at my feet distracted me for a moment. Adele and I looked at each other and went on. In a few minutes two more noises. They were pennies—and not from heaven. Well, we looked up and I almost got hit by another coin. In addition, the restless galleryites were making occasional noises like cats. I longed for my old friend Dick Moeller and his .30-.30. However, the noise soon subsided, stopped by theatre attendants, I guess. We ignored it all and finished to some mild hand clapping from a few downstairs patrons. We weren't bothered after that performance. The rest of the engagement went off fairly well. That theatre, I found out, was noted for its roughhouse opening matinee gallery.

We also played three days at the Hudson Theatre, Union Hill, New Jersey. This was the business section of Highwood Park. Some of our Highwood Park friends came to see us and we wished they hadn't. We were still not good, and furthermore we were now becoming self-conscious about it. We didn't get the razz there. We didn't get anything.

A number of weeks passed by with occasional bookings in small towns and at private parties and clubs. We played a New Year's party where nobody even looked at us.

We knew we were not getting anywhere, but as the weeks went by ambition seemed to grow in spite of the lack of encouragement. There was no enthusiasm for our act or our work from any source except from one man named Lew Golder. He was an agent with offices in the Palace Theatre building. Lew caught our act at Proctor's Fifth Avenue, of all places, and remembered something about us that interested him and that he thought was worth while. In fact, he predicted a brilliant future if we would just keep on working the smaller circuits, developing our act. He was at that time primarily interested in booking what was called the small-time United Booking Offices circuit. There were many split weeks all the way from New York to Chicago. In the Chicago area, Western Vaudeville circuit predominated.

Lew was affiliated with another agent in that territory who handled any bookings his acts required out that way. Consequently, there was a good deal of work to be had on the so-called "split pea" circuit. The Gus Sun circuit or the "Sun Time," as it was referred to by vaudevillians, was not a United Booking Office unit but we did occasionally slip into a Gus Sun house. This was the small small time.

The outlook was pretty grim. We were ambitious enough, but overcoming discouragement was the real problem.

It didn't take much to persuade us to start out on the long small-time trek because, among other things, we were running out of money from home, and we had to make some to live on. Father's resources were diminishing. His job with the Storz Brewing Co. was in danger because the state of Nebraska was going Prohibition, and he would have to find a new livelihood.

We played every rat trap and chicken coop in the Middle West for about two years. One place—oh, it could have been Coffee Cup, Indiana—we had to climb a ladder to get to our dressing rooms because the trained seals on the bill had the only downstairs dressing room. The seals were talented in almost every respect, but they couldn't climb a ladder going straight up the side of a wall. So we had to climb or dress out in the alley. It was a little bit of a wooden theatre and we were the only two acts on the bill.

In another town, in Missouri, the manager of the theatre played a sextuplet role. He was also the orchestra (piano only), the ticket seller, stage manager, and prop man, and he announced the acts from the orchestra pit. He did this to save program printing expenses. In addition he was a hell of a nice fellow and took personal pride in welcoming his act.

On the other hand, there were many large and well-appointed theatres on that small-time circuit. Our activities were confined to the United Booking Office theatres. We never played the Loew Circuit. That was considered "opposition" and usually acts that played one circuit could not play the other. They operated largely in the same cities.

I would say that we were fairly successful on that small-time tour, but I was

(Continued on Page 80)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

GERALD ARPINO

He took his first dance class at the age of 17, wearing a quite unusual outfit—the basics of a sailor's uniform — tee shirt, bell bottom trousers, and sox!

Jerry had frequently attended operas with his parents, but his only recollection of having seen ballet was a chance performance while visiting Philadelphia when he was taken to see Ballet Theatre. (He fondly remembers the Drummer Boy in *Graduation Ball* as danced by Harold Lang, and Antony Tudor's lovely modern ballet *Lilac Garden.)* And here he was now actually taking part in a ballet class!

Born on Staten Island, N. Y., of Italian parents (his family still owns a hotel in Sorrento, Italy), Jerry was an honor student during his high school years. He continued on into college, but soon decided to volunteer for duty in the U. S. Coast Guard.

Stationed in Seattle in the Medical Corps, he was requested by his mother to look up a long-time friend whom she had not seen for many years. Jerry discovered that his mother's friend had a son of his own age who was studying dance. And when he accompanied his new friend, whose name was Bob Joffrey, to take a look at a ballet class, the teacher, Mary Ann Wells, suggested that he join in just for fun.

An on-the-spot decision to continue classes put Jerry on the threshold of a whole new life. He was immediately given an assignment, too. A school performance was in preparation and, as the only non-dancer there, Jerry handled the vocal portion of a dance version of *Rumpelstiltskin,* in which he managed to project thirteen different voices. The course at the Wells School covers dancing in all its forms, and gives the student a full perspective of the art. Because Jerry was the sole adult beginner, he worked in both adult and children's classes whenever he could get away from his Coast Guard post.

This was the beginning of a friendship between Gerald Arpino and Robert Joffrey that was to see both rise rapidly to prominence in the dance field. Today Jerry is a teacher of children and adults at Bob's flourishing American Ballet Center school in N. Y. and a leading dancer with the Robert Joffrey Theatre Ballet.

After a summer visit to New York, during which both studied at the School of American Ballet and with Mme Fedorova, they returned to Seattle with big plans (starting on a small scale) — to move to New York as soon as possible, to organize a small company of dancers, to build a repertoire, and, when it could be managed, to form a dance school. Said, and before too long, done.

Once in New York, Jerry found living quarters, and when the adjoining premises became available, these were converted into a studio. The old Arcade Building in Greenwich Village had been home from the start, and when this landmark was recently demolished, a new location for the American Ballet Center — also headquarters for the Robert Joffrey Theatre Ballet— fortunately were found on the very same street.

Jerry's personal inclination is towards dramatic dancing, even though his classical technique and line are first-class. In N. Y. he first studied with May O'Donnell, appeared in concert performances with her group, and then was seen on Broadway in *Bless You All,* choreographed by Helen Tamiris. Next he joined the Ballet Russe de Nana Gollner and Paul Petroff, which took him on a six-month tour of Central and South America in 1952.

Back in New York, activity began for the Joffrey Co. Then a group of only six dancers that gave occasional concert performances at the 92nd St. Y and later at colleges and smalltown theatres, it has grown to a successful touring co. of fifteen dancers and an evergrowing repertoire. As one of its principal dancers, Arpino has spent most of his performing time with the co. Exceptions have been occasional TV appearances, a season of summer stock, dancing with Paris Opera ballerina Liane Daydé at N. Y.'s 1954 April in Paris Ball, and three seasons with the NYC Opera Co. in ballets choreographed by Joffrey.

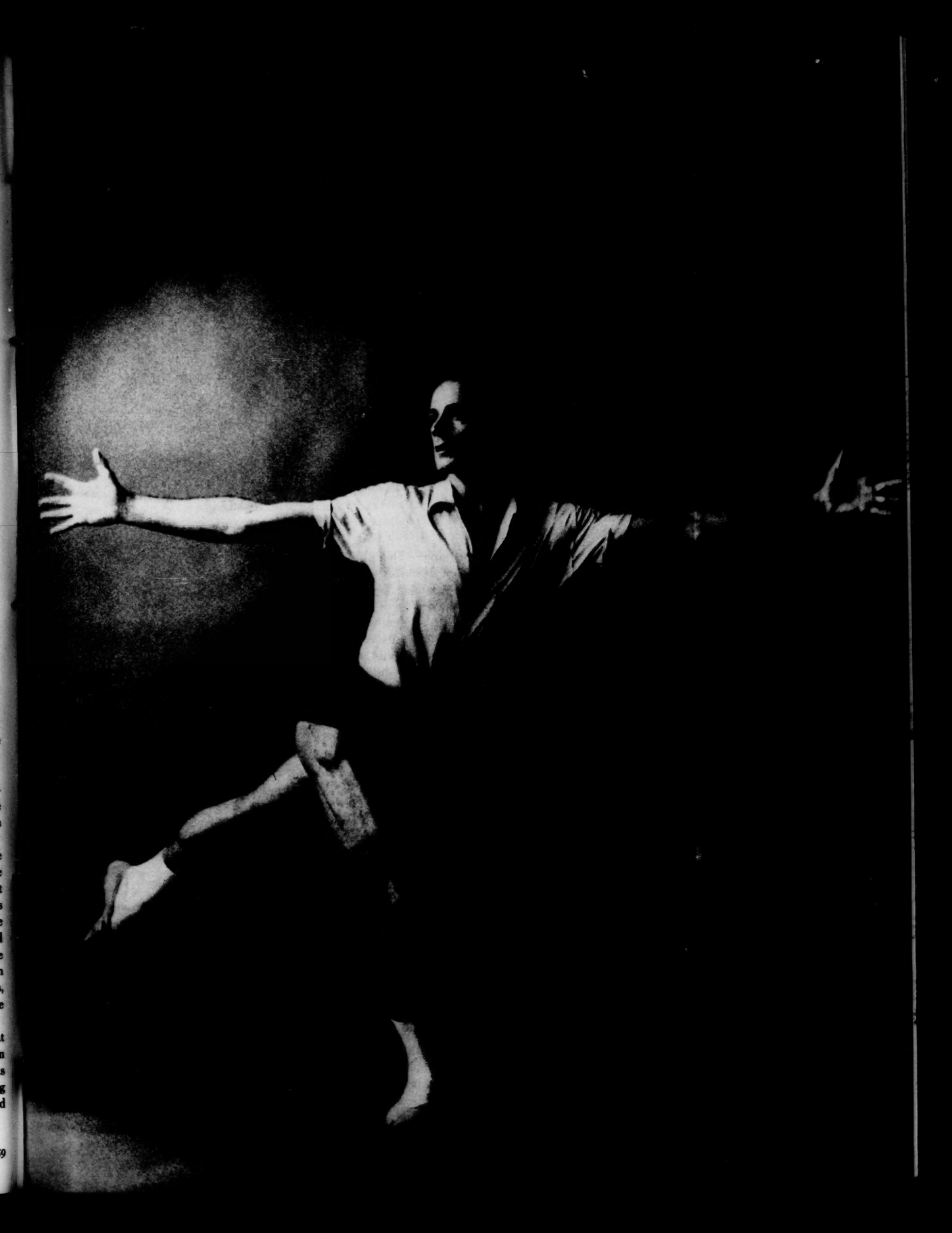
His initial four TV appearances cast him as an Indian. Then followed dancing on the Tallulah Bankhead Show for six months, a dance version of *Green Mansions,* and the NBC Opera programs *Tales of Hoffman,* with choreography by Lillian Moore, and Lukas Foss' *Griffelkin,* with choreography by Robert Joffrey. For John Butler, he has danced on important Omnibus and Camera 3 shows. He also conducted two programs on Philadelphia TV, in which his theme was the relationship between sports and dance movement.

During the summer of 1956, he returned to Seattle to dance in and choreograph productions of *Annie Get Your Gun* and *South Pacific.* He would like to do more choreography when his busy schedule permits.

He has also studied with Mme Anderson, and with Tudor, Craske, and de Mille at Ballet Arts, where he taught children's classes.

Jerry is dark, of slight build, average height, and full of enthusiasm for dance and dancers. His conception of the perfect male dancer would be ¾ Erik Bruhn plus a ¼ mixture of Hugh Laing, Jean Babilée and Marcel Marceau. He recently rented a tiny shop, The Ballet Stall, across the street from the Joffrey school. There, in addition to ballet books and novelties, he sells paintings and greeting cards made by fellow dancers.

He recently appeared with the Co. at the Chatauqua, N. Y., Music Festival in *Brigadoon,* and will leave with it for its fifth annual cross-country tour, starting in October. An interesting, expanding and successful dance career.



REGIONAL BALLET — USA

A Monthly Feature

THE CARE AND FEEDING OF "LIONS"

. . . or the adventures of a Regional Ballet Festival Adjudicator

BY TED SHAWN

One trouble with me is that when I feel fresh and rested I get enthusiastic. Pass a plan or a project under my nose, and I'm involved and have said "yes" to some proposition that seems safely far off in the future. Then, inevitably, the time comes when I have to make good — and invariably I am tired, and all fouled up with *other* things I promised to do when in the same state of optimism and enthusiasm.

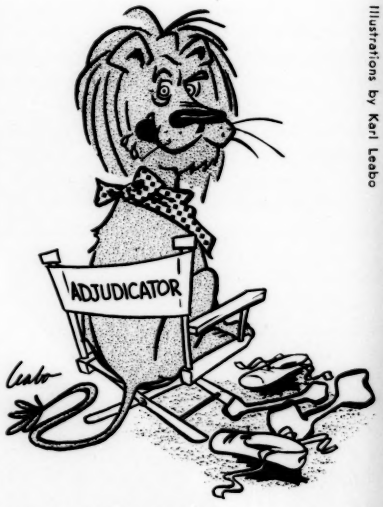
In spite of previous experience, I did not recognize the symptoms of another attack of enthusiasm when I accepted the invitation (months ahead, of course!) to be an "honor guest" the following April at the 1958 Third Annual Southeastern Regional Ballet Festival in Birmingham, Alabama. After all, "honor" has a pleasant ring, and I was truly interested in seeing one of the festivals in operation.

I was honestly excited by what took place in Birmingham — I saw a movement of great magnitude in its early stages — something that could go far and change the whole picture of dance in America. I was impressed by the quality of the boys and girls who took part — the exact opposite and answer to the juvenile delinquent, rock-and-roll picture of American youth. The festival programs consisted of youngsters representing seven regional companies from five Southern cities. All had worked hard and long to acquire technique, and had voluntarily accepted a professional discipline when joining their companies. This discipline carried over to their behavior outside of the theatre. I was proud of the way they dressed and acted. They were (old-fashioned words) ladies and gentlemen.

My initial enthusiasm finally caught up with me. At the Festival I was asked to adjudicate the companies wishing to submit works for the Fourth Annual Southeastern Regional Ballet Festival, which would take place the following spring in Miami. Forewarned by experience? Not I!

Having a constant urge to know "why," I began to question the term "adjudicate." It seemed unnecessarily fussy to me. Why use four syllables when one would do: "judge." But there's the rub. I found out that an adjudicator does more than merely judge the merits of the works he sees, he also has to *choose!* He must select enough works to make a balanced and well-planned program—even at the sacrifice of a possibly fine work when there are two similar ballets from which to choose.

The first (1956) Southeastern Regional Ballet Festival in Atlanta had been a form of spontaneous combustion — in that everyone who indicated enough interest to get a company there was allowed to perform. It was obvious, in spite of the success of that first festival, that something had to be done for future festivals in the way of choice and program arrangement. And so the adjudicator's job was born.



Illustrations by Karl Leebo

"I was a LION. Lions come in mighty handy and sometimes liven up a party where they perform."

The remote future came all too soon. After I had fought my way through a Jacob's Pillow season and its aftermath, I flew immediately to Europe, where I spent two months covering Denmark, England, Ireland, Holland, Germany, Belgium, France and Italy in search of future attractions for Jacob's Pillow. My en-

thusiasm would have carried me through if I hadn't come down with a monumental Irish cold. The homecoming did not return me to peace, comfort and safety; instead I dealt with other complications that put the Irish germ to shame.

January 3 crashed down upon me before I even saw it approaching. Off I went on my first attempt at the new art of adjudicating a regional ballet festival!

I had asked for and received the reports of the two adjudicators who had preceded me. The reports evaluated the companies, their works, and recommended choices for the festival programs. BUT they gave almost no indication of the trials an adjudicator must survive in the way of travelling and the social gauntlets to be run.

Altogether I drove 4,000 miles in a station wagon (through blizzards and icy roads for the first part of the tour). After a two-to-three-hundred-mile drive I would hit a town and dutifully report to the local committee. It almost always started a williwaw. Without having been consulted in advance, I would find myself scheduled for a luncheon (at which I spoke to those gathered around the festive board, and was talked *at* by the lady on my left and the lady on my right so that if I were to supply answers, one mouthful of food was a triumph of timing, physical prowess and mental agility). This was usually followed by newspaper reporters and photographers, a radio or TV interview, a cocktail party, the adjudication performance, and after that a big formal dinner preceded by more cocktails. A perverse fate always arranges for me that when there are food and drink I must also be plied with a string of questions. In these circumstances the questions were largely designed to squeeze out of me some statement that this particular civic ballet was "out of this world."

With sometimes not more than four or five hours' sleep a night, this nightmare was repeated day after day until, with a seven-days-a-week schedule, I had visited a total of twelve cities and witnessed twenty-eight ballets or choreographic works.

Being innocent (but not young) I encountered many pitfalls. At the beginning, it never entered my head to ask that I be left alone to concentrate on what I was seeing. After all, I would have only one chance to see each ballet, and some organizations offered three or four different works (all were supposed to offer at least two). And in my report I had to give title of work, composer's name, choreographer's name, description of the decor, costumes and lighting, the cast of dancers, and an evaluation of the work.

Very early in the tour, I found myself seated with a charming lady who kept up a steady flow of "Mr. Shawn, don't you think our children are darlin'? Aren't those costumes lovely — we made them ourselves and I bet there are 10,000 sequins on each one, and my own fingers look like a pepper shaker from all those needle holes. Just look at my hand! . . . Isn't Eddie just too talented! Isn't the music darlin'? Isn't our director a talented choreographer?" . . . and on and on and on! The next time I knew how to handle that problem. I said firmly, "I want to be alone," and felt for the first time a real sympathy for Greta Garbo. I went even further. I declared a "no one's land" for ten feet in all directions around me, for how otherwise can you courteously take notes that only you are to see?

But who can think of everything? We went immediately to a reception for two hundred guests, each of whom, some time in the course of the evening, asked me, "Well, what did you think of our ballet?" and without waiting for an answer added, "*We* think they are marvelous!" I tried to explain that I was not a critic but an adjudicator; I couldn't express an opinion — actually I could *have* no opinion until I had seen every one of the companies. Being a social animal, I muttered what I thought were vague pleasantries . . . only to see in the newspaper the next morning "SHAWN THINKS PODUNK'S CIVIC BALLET BEST EVER." The choicest examples were generally accompanied by a lovely picture of my tonsils. (The current candid camera school insists that you be natural and pay no attention to them. When I am natural I talk; hence the tonsil studies.)

I was almost always hungry. Luncheon questions and answers allowed no time for the serious business of eating. I admire, but cannot join, the hearty breakfast school. So that limited the first part of my day to birdlike sustenance.

To me, the reception party after the performance was like the carrot before the donkey, and I was as gullible as the donkey. While the buffet table groaned beneath hearty and delicious dishes, I was backed into the corner farthest from it and talked at from the moment I entered. When I thought I could see an end to the talk and edged toward the buffet, the junior company arrived armed with autograph albums — every last one of them. With a last longing glance at the goodies I set to work with pen. After that, with desperation, I grabbed a plate of food in one hand, a good stiff highball in the other, and as if I had just been struck with the thought (need), I asked the direction of the men's room and ran. I locked myself in a cabinet in that only place of privacy left in modern life and had a good supper and a leisurely drink.

The guests looked concerned about my health when I returned, but I glowed with well being and a filled stomach, and showed no visible signs of having suffered — which I could see puzzled them!

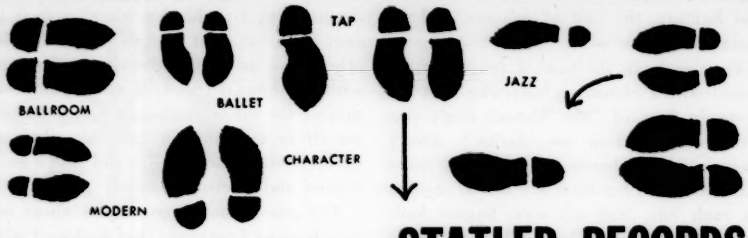
In another city, where the adjudicating performance took place in the late afternoon, we went immediately to a cocktail party which was in full swing by the time we arrived.

The hostess was going full blast. "Mr. Shawn, do tell us about your trip to Europe" — then turning to shriek clear across the room — "Cassie, darlin', I'm so glad you could come. I was afraid you couldn't make it" — then to me — "do tell us all about Europe, Mr. Shawn, I'm sure you did all sorts of fascinating things" — then across the room again — "Clint, you old fool, stop that!" I didn't see what Clint had been doing, but I could guess! "Now, Mr. Shawn, I want to hear ALL about Europe — Oh, here's the photographer from the Daily Blast. Come on, Mr. Shawn, we must have our pictures taken together for the paper!"

This was well along the adjudicating trail, and I had learned: "Now look, this is my first drink and until I get this one down I'm not going to move even for Mohammed!" She replied, outraged, "But he is a busy man. He has to get back to the paper right away in order to get this in the morning edition!"

But I admire enthusiasm, and everybody MEANT well. I was smothered in "Kindness." However, I am not in the sixty-eighth year of my life without having learned to be wary. I was a LION. Lions come in mighty handy and sometimes liven up a party where they perform. Unfortunately it was not always clear on this tour whether I was being used to get more public support behind the local company or whether I was being used to further the social ambitions of the hostess. But then everyone has to take his chances. What truly bothered me was that with so little time for digesting a performance, I was whisked off to a party before I could allow impressions to really sink in . . . before the distractions of a social occasion served to dull them.

(Cont'd on Page 52)



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"LIONS" *(Cont'd from Page 51)*

The attitude of the dancers and the company directors was a different story. In the first place, they were nervous and timid. I tried to tell the dancers beforehand that I would not be sitting there making decisions and handing down judgments—but that I would watch with a completely open mind, merely noting down all essential facts — that no evaluation would be made until I had completed the tour — and then, even so, their work might be a fine one and still not be chosen for the festival program because of the necessity of building a program of variety and mounting intensity. Even so, in spite of strain, they were all well behaved, serious young artists, and I respect them. Dancers are fine people. I'll put them up against any other group or profession and bet they come out on top!

The conditions of adjudication ranged from dancers performing in leotards in a studio to a public performance with decor, lights, costumes and a full orchestra. Some times I would be shown the designs for decor and costumes and had to imagine what the work would look like when performed. Sometimes the choreography was not even completed. I was shown fragments.

Naturally, under these difficult conditions, I made mistakes. One work, which seemed vital in a small studio where the piano filled the room with sound, became anemic and the piano tinny when it finally was seen in a big auditorium, and the eight dancers seemed lost on the big stage. One director said, "I will just indicate my solo role, as I have put all my time on the group." Her indication looked promising. But she was still only *indicating* when she appeared with her group on the festival program.

But in the main I was delighted with the high level of the works I saw, and was able to choose a program of considerable variety consisting of original choreographic works by local choreographers. Some were "pure dance," i.e., without story line or characterization; some had a period flavor; some had ethnic influences; some had dramatic content; some were light and amusing. And one was a modern dance work! For it had been decided and stated in previous annual meetings that the words "ballet festival" did not preclude modern dance works. The only requirement was that the work be on a professional level, be good theatre, be well danced, and that the decor and costumes be acceptably above the amateur status. It is this requirement, however, that has kept the percent-

age of participation of modern dance groups so low. (The ballet contingent of American dance is winning out because ballet, for the most part, accepts the fact that good dance MUST be good theatre.)

I see the need for an adjudicator. A festival program without an adjudicator *could* be a shambles — a program without architecture and some of the numbers on a low level. And the regional ballet companies derive an additional service from the adjudicator. It is the detached, unprejudiced criticism of an expert.

"I grabbed a plate of food in one hand," says Ted Shawn, "a good stiff highball in the other . . . asked the direction of the men's room, and ran."

The adjudicator's report is sent to every organization member who has offered works for adjudication. They can read what has been said about the ballets adjudicated and find out just about where they stand — sometimes with a glow at finding themselves high on the list, sometimes with disappointment at finding themselves further down. But with humility they see the need for harder work, longer preparation. And so the report acts as an incentive to progress and improvement.

What does the adjudicator get out of it? Well, I gave my services for twelve wearing days, expenses outran the budget allowance, and the social whirl wore me down. Yet, I was myself greatly enriched. I had seen the grass roots of American dance as it is today. And it's pretty encouraging. I had seen invariably a serious, professional approach by directors and dancers. I had seen that these youngsters are the very finest brand of youth that exists today.

I could not possibly have had this "blood transfusion" except by personal contact with the different groups in their own cities. Yes, I got a lot out of it. But *please* don't ask me again, if you happen to get me in a rare moment when I seem rested and fresh. I might get enthusiastic!

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Spoleto *(Continued from Page 39)*

We return to the two series of Spoleto performances — one in June, the other in July. The first included three works by Herbert Ross and one by John Butler. The star of the season was undoubtedly Nora Kaye, who is not only one of the great American ballerinas, but who has a unique quality of combining conventional dance with a dramatic temperament which opens the door to the rhetorical anarchies of the so-called *dance libre*.

Other soloists in the program included Glen Tetley, Carmen de Lavallade, Bambi Linn and Scott Douglas. Of the three choreographers presented, Herbert Ross paid more tribute to academic style than either of the others. In *Serenade for Seven Dancers*, built on Leonard Bernstein's *Serenade for Violin, Strings and Percussion*, inspired by no less a work than Plato's *Symposium*, Herbert Ross carefully visualized the music, which was richly stimulating in rhythmic form, and actually titled the dancers Plato, Phedro, Pausanio, Aristophanes, Eriximat, Agathon and Alcibiades. Only Socrate's voice did not assume visual form on the scene. But one could hardly feel that Platonic philosophy was anywhere evident in gesture or figuration.

Dark Songs, to the *Symphonic Elegy for Strings* by Ernst Krenek, also revealed profound devotion to the structure of the music. And here, too, there was revealed a literary admonition — the opening lines of Dante's *Divine Comedy*. Midway in life's path these men find themselves not only in a dark grove, but in the black darkness of their own conscience. The sheer intensity of the interpreters — Nora Kaye, Glen Tetley and Scott Douglas — made the work palatable. The abstract scenery of Alberto Sartoris, a young Italian painter, was helpful. The third of the Ross works was the least appealing. A pantomime of sorts, danced to the rhythms of Lionel Hampton's "cool" jazz, with verses by Dakota Staten, the patterns were borrowed from candid camera shots and appeared to have double meanings — most of which were incomprehensible to European as well as American viewers. It treated the subject of the so-called younger generation, its complexes of loneliness, anguish, etc. All this uninformed spectator could derive from it was that many young people seem to be suffering very seriously. But instead of a document of mores, this ballet seemed a frenzy of gestures, of melancholy and spiritual tribulations,

The theme, of course, but with much

less cerebration, was initially presented to us in Jerome Robbins' *N.Y. Export: Opus Jazz* last year, and that work was again repeated later in July. It obviously has marked an esthetic trend in American dance.

The John Butler work on the first program was *The Sibyl.* Woven into the melodic *Concerto for Piano, Strings and Cymbals* by Carlos Surinach, it treats the subject of a sibyl (Carmen de Lavallade) and her occult chant to death. The doomed poet was danced by Glen Tetley, one of America's prodigious dancers whom we have come to know and appreciate. The scenery consisted of suspended metal wires created by sculptor Richard Lippold, which made poignant the distant, detached atmosphere.

In complete contrast to the pagan ritualism that lies in John Butler's works was Jerome Robbins' program, the July part of the ballet section of the Festival of Two Worlds. Robbins is an artist whose predominantly joyous talent inspires him to charge the commonplace with incredible invention. Three of the ballets performed were repeated from last year. These included *N. Y. Export: Opus Jazz,* the hilarious *The Concert,* and Robbins' version of *Afternoon of a Faun* (Debussy).

The great novelty of the season was the opening ballet, entitled, in all simplicity, *Moves.* Without scenery or costumes, this ballet, in five movements, is performed in absolute silence — broken only by the occasional sound of the points of dance shoes on the wooden planks of the stage floor. Instead of the rhythm flowing from the sound of music, it is born solely from the movement. The idea of executing a ballet without music, percussion or other rhythmic support may not be altogether new, but as it is done by Robbins and executed by his dancers, it could upset, and not for polemic reasons alone, the *praxis* of the dance theatre. The deep emotion of the choreographer toward his art pervades this ballet. In the first four movements the dancers evolve toward their final *agon.* The fifth movement emerges as though from overpowering fireworks.

We do not wish to prophesy that from now on geniuses of the dance will express themselves in absolute silence, putting aside music, which for centuries has been a responsible collaborator with the dance. But without doubt, the day on which Jerome Robbins' *Moves* was premiered on the stage of Teatro Nuevo di Spoleto will become engraved in the history of 20th-Century choreography.

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Miss Mara writes with clarity on just what physical, intellectual, and spiritual disciplines the aspiring dancer must possess, and yet this is not a book exclusively for the aspiring young dancer.

Parents who find themselves with a budding ballerina on their hands will find invaluable information among these pages. A mother who is herself a frustrated ballerina will find a warning voice lifted against forcing a child to a preconceived and adult-shaped mold. Youngsters with physical defects, youngsters whose bodies refuse to conform to a dancer's body, who still want to work and have a career in the dance, will find warm encouragement here.

Good teachers will take heart and teach with renewed enthusiasm after reading this book. Poor teachers will be annoyed. Parents with sons who want to dance will find reason to stop fighting the wishes of their offspring and have the courage to help. Would-be members of a ballet company will be able to slip behind-the-scenes for a preview of their future life. Members of ballet companies will re-live their touring experiences and gain a fresh slant on why they are willing to dance from coast to coast. Dance historians and the general public will find the chapter on the "Evolution of Ballet" interesting and rewarding. Colleges and universities embarking upon programs of dance training will do well to study the chapter on "Career? or College?" Parents with children about to graduate from high school will be able to make an easier and wiser decision regarding future plans after reading this same chapter. Our television producers, our businessmen, our lawmakers, should memorize the last chapter.

So You Want to be a Ballet Dancer is more than just a book. It is a strong, clear voice crying out for integrity, understanding, support and dedication to the dance as an art form. Those who see firsthand the malpractices that exist in the name of dance instruction should make that voice a roar. *THE END*

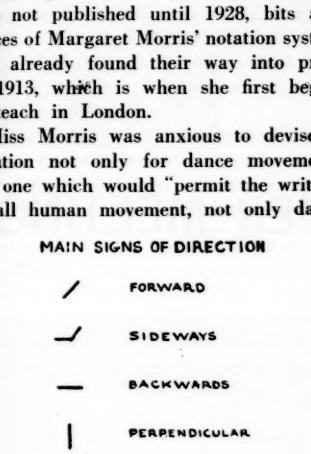
INTRODUCTION TO DANCE NOTATION

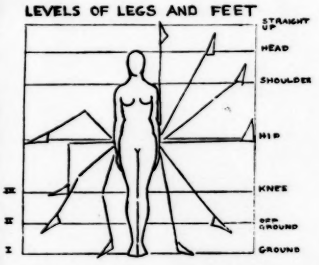
CHAPTER X: MARGARET MORRIS

BY REGINA WOODY

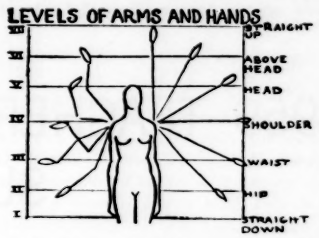
Although *The Notation of Movement* was not published until 1928, bits and pieces of Margaret Morris' notation system had already found their way into print in 1913, which is when she first began to teach in London.

Miss Morris was anxious to devise a notation not only for dance movement, but one which would "permit the writing of all human movement, not only dancing." This was a large order, for she was also sure that "the methods of recording dance in the past have been limited by being too pictorially representative," or "by presupposing a knowledge of a particular technique, so that steps could not be reproduced with any degree of accuracy by someone ignorant of that technique."

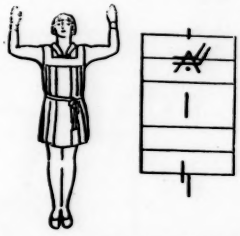




She credits Raymond Duncan and his simple system of notation, along with the Greek positions on which her own dance technique is based, as her starting points. Her method, she says, "is based on the fact that all human movements take place around an imaginary central axis; that is to say, the limit of movement of the limbs can only be in circles around the body to which they are attached."



The Margaret Morris notation is written on a staff of six lines for head, arm and leg signs, with a central space for body signs. To make the movement correspond to the music, this staff is divided into bars with time signatures, repeat signs, etc.



This is a comprehensive and intricate notation. There are signs to indicate the way a transition from one position to another is made. You can notate the contraction and relaxation of muscles, facial movement — even of the eyes and eyebrows.

If you are interested in knowing more about this system, you can write Miss Morris at 4 Clouston St., Glasgow, N.W., Scotland. There is much more to tell than is in her book, for her method has been in use for some thirty years, and has been improved constantly and kept up to date by her and her students.

THE END

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Jack Mitchell

Capturing the spirit of work and learning that characterizes convention time is this photo of tap teacher Ernest Carlos instructing a DEA group.

1959 TEACHER SUMMER MEETINGS

Sessions organized by associations and individuals bring together many thousands of dance teachers for warm weather study and exchange of ideas. On these pages are VIPs from most of the major groups.

CECCHETTI COUNCIL OF AMERICA: Officers: Standing: Theodore J. Smith, 2nd VP; Marjorie Hassard, Pres.; Gertrude Edwards Jory, Registrar; Jack W. Bickle, Public Relations. Seated: Virgiline Simmons, Past Pres.; Jane Caryl Miller, Principal & Cor. Sec'y; Enid Ricardeau, Rec. Sec'y; Leona Lucas, 1st VP & Membership Chmn.; Sylvia Hamer, Treas. Insets: Top, Chula Morrow, Librarian; bottom, Olga Fricker, West Coast Rep. Not shown: Betty Bawdyk, Jr. Branch Principal; Mary Ellen Cooper, Gen. Bd. Chmn.; Phyllis Petersen Thorne, 3rd VP. The CCA Nat'l Seminar was held July 11-15 in Detroit; the Texas Seminar, Aug. 16-18 in Dallas; the Calif. Seminar, Sept. 1-3 in Los Angeles.

CHICAGO NAT'L ASSN. OF DANCE MASTERS: Officers and Board of Directors: Standing: Gladys Benedict, Immed. Past Pres.; Rose Dentino, Sgt.-at-Arms; Don Ford, Dir.; Minette Buchmann, Bd. Chmn.; Dorothy Cameron, Dir.; Leo T. Kehl, Dir.; Mildred Floerke, Educ. Dir.; Ermie Schultz, Past Pres. Seated: Betty Mae Harris, 3rd VP; Ruth Valiquette, 2nd VP; Elisa Stigler, Principal; Adele Artinian, Pres.; Edna Christensen, Sec'y-Treas.; Marie Buczkowski, 1st VP; Catherine Cromwell, Dir. The CNADM 47th Annual Session was held July 29-Aug. 7; Ballroom, Aug. 7; and Conv. Aug. 9-13.

DANCE EDUCATORS OF AMERICA: Officers and Directors: Standing Dirs. Lillafrances Viles, Jack King, Marjorie P. Perry, Bob Kimble and Jean Mead; Roy M. McCulloch, Jr., Pres.; Viola Kruse, Sec'y-Treas.; Robert Kronenberg, Sgt-at-Arms; Kaye Kafka, Dir.; Polly Powers, Past Pres.; Francis Lally, Dir. Not shown: Nino Settineri, Dir., Thomas E. Parson, Permanent Dir. The DEA Training Sch. for Dance Teachers was held July 6-16, Pre-Convention Ballroom Course July 17-18, 27th Anniversary Convention July 19-24, and Student Conv. July 20-24 in NYC.

DANCE MASTERS OF AMERICA: Officers and Directors: Standing: Dirs. Adelaide Courtney, Vernon Russell, Doris Weber Zea, Doris Gibbons, Edwin Hans, LaRue D. Hope. Seated: William Royal, 3rd VP; Dolores Magwood, 2nd VP; Homer Babb, 1st VP; Marie Laurent Lasseigne, Pres.; Leroy H. Thayer, Sec'y; Lorraine Abert, Treas.; Elmer Warner, 4th VP; Heston Beaudoin, 5th VP. The DMA Teacher Training Course was held July 27-31, Pre-Convention Ballroom Aug. 1-2, and Diamond Jubilee Convention Aug. 3-8, in Washington, D.C.

TEXAS ASSN. TEACHERS OF DANCING: Officers: Doris Abel, Dir.; Judith McCarty Hansen, Cor. Sec'y; Dotty Botkin, Dir.; Denard Haden, Dir.; Jackie Troup Jarvis, Dir.; Mary Frances Garlington, 1st VP; Louise Finley, Ballroom Chmn.; Goodloe Lewis, Pres.; Lillian Cain, Jr. Past Pres.; Natalie Neal Skelton, 2nd VP; Frances Burgess Bleeker, Sec'y-Treas. Not shown: Jack Storey, Normal Sch. Principal; Dirs. Grover Abel and Dick Chaplin. The TATD Normal Sch. was held June 22-26; 30th Annual Convention will be held Dec. 27-29, with a 2-day Ballroom Session Dec. 29-30, in Dallas.

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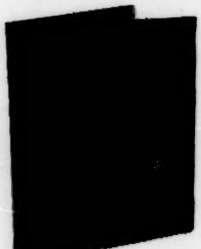

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SUMMER MEETINGS (Cont'd)

Jack Mitchell

***NATIONAL ACADEMY OF BALLET:** Board of Directors: Lester Mallonee; Arthur Mahoney, VP; Julia Mildred Harper; Constance Reynolds; Thalia Mara, Pres. Not shown: Marjorie Fay Underhill, Sec'y. The NAB Summer School for Teachers was held July 6-Aug. 14 in NYC; Seminars May 16-17 in Detroit, June 21 in Denver, and June 29-July 3 in San Mateo, Calif.*

Howard B. Reid

AMERICAN SOCIETY OF TEACHERS OF DANCING: Officers: Aline Baer, Pres.; Louise K. Bailey, Sec'y; William H. Souder, 1st VP; Catherine McVeigh, Treas.; Helen Merrill, 2nd VP. The 81st annual ASTD Convention was held Aug. 9-14 in NYC.

S. L. Bergen

DANCE TEACHERS' CLUB OF BOSTON (DMA): Officers: E. Virginia Williams, Pres.; Jean Paige, 1st VP; Katharine Dickson, Sec'y-Treas. Not shown: Irene Hogan, Past Pres.; Rutina Anderson, 2nd VP. The Boston affiliate of DMA held its Training School Aug. 24-28, and 36th annual Convention Aug. 31-Sept. 3.

Right, Opposite Page:
ATN HOLLYWOOD DANCE CONVENTION, June 26-July 3. Group of visiting teachers outside the home of Stephen and Kathyrn Etienne (nos. 2 and 3 in photo), who sponsored the convention.

Kickbush

ASSOCIATED DANCING TEACHERS OF SO. CALIF. (DMA): Officers and Board of Directors: Standing: Virginia Rose, Dir.; Trinidad Goni, Advisory Bd.; Irene Tungate, Dir.; Katherine Sheehy, Dir.; Charley Baker, Past Pres.; Lucille Iverson, Dir.; Ursula Murray, Dir.; Margarita Otero, Dir. Seated: Dorothy Williams, 1st VP; Mattie Inzerillo, Sec'y-Treas.; Ray Leslie, Pres.; Agnes Ward, 2nd VP. Not shown: Gene Parker, Sgt-at-Arms. The ADTSC Convention was held Sept. 5-7 in Los Angeles.

MIDWEST DANCE ASSN.: Officers and Advisory Board: Dottye Haas; Bettie McConachie; Muriel Smith; Osythe Dearsmith Moore; Aline W. Rhodes, Dir.; Pauline Welch, Sec'y; Joan Reeder; Joan Carlton. Not shown: Mildred Meier; John Rhodes, Bus. Mgr. The MDA Convention was held July 6-10 in Wichita, with a Family Style Convention held July 28-30, Broken Arrow Resort, Alexandria, Minn.

AL GILBERT'S WEST COAST DANCE FESTIVAL, July 1-3, Los Angeles, was attended by teachers and students.

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SUMMER MEETINGS (Cont'd)

NAT'L ASSN. OF DANCE & AFFILIATED ARTISTS: National Officers: C. L. Smith, Chmn., Bd. Dirs.; Arthur Bergh, Pres.; William T. Murphy, Sec'y; Charles Grass, Treas.; Vice-Presidents Grace C. Bates, Frances Bowling, Eleanor Connell, Virgie Lee Emmons, Wanda Fullerton, Elsa Greenwell, Lillian Jasper, Marie LeRoy Keane, Robert I. Kimmel, Medora Lydick, Evelyn R. Macfarlane, Jon B. Mack, Marie McElroy, Janet Pasco, Jimmie Powell, Benny Richard, June Savage, Glenn Shipley, Art Stone, Marie Wallace, Doris Walters, Lois Rae Watts, Virginia M. Wheeler. NADAA Conservatoires, Seminars and Novices were held July 4-10, Los Angeles; July 12-17, Dallas; July 19-25, Chicago; July 27-Aug. 1, Boston; Aug. 2-8 and 9-15, NYC.

HINOTE DANCE FESTIVALS were held June 26-28 in Flint, Mich., and for the first time in NYC, July 10-12.

NAT'L BALLROOM DANCERS AND TEACHERS ASSN.: Conventions held June 23-27 in Long Beach, Calif., June 30-July 1 in Chicago, July 3-5 in NYC. (See Alex Moore's report on pp. 75-76 of the September issue.)

THE END

IN THE NEWS

Jack Blake

LONDON RAZZLE-DAZZLE: Imperial Society TD was treated to modern jazz class and 2-hr. exploration of Robbins' choreography for "West Side Story," current London hit, by members of the cast. Above: Gloria Higden, Christine Haughton (British replacement), Leo Kharibian (former D.M. Staffer), Eddie Roll, P. J. Pearson (Gen. Sec'y, ISTD) and David Bean. Dance Magazine Ballroom Consultant Helen Wicks Reid, on the scene, reports the demonstration a sizzling success, greatly impressing British teachers.

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LETTERS *(Cont'd from Page 25)*

I am gathering material for a book on dancing-masters in and near New York City during the 18th and 19th Centuries and would appreciate any information from your readers. I am especially interested in such teachers as the Brookes-DeGarmo family, the Dodworths, Carl Marwig, George Wallace, Lawrence Dare, etc. These men were teachers of social dancing, but in some cases they were also theatrical performers.

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IN THE NEWS

Hans Ehrmann-Ewart

DUDINSKAYA IN S.A.: Natalia Dudinskaya, 47-year-old prima ballerina of the Leningrad Ballet, was star attraction of a group of 11 Soviet dancers who toured South America this summer. Dudinskaya charmed, technically dazzled audiences (reviewed, p. 90, August D.M.) Above, in Santiago, as a camera-toting turista.

Alex Crethar

RUSSIANS IN AUSTRALIA: This summer (winter there) 12 members of the Bolshoi Ballet performed to cheering audiences in Australia, later in New Zealand (see p. 90). Above, Gennadi Lediakh and Nina Fedorova, in Sydney, chat backstage with Dance Magazine's correspondent, dancer-author Beth Dean.

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BY DONALD DUNCAN

Simon Corp. Photo

64 pairs of stretch nylon tights are being made on these two machines at the Danskin plant in York, Pa. Each machine has 32 "knitting bars."

In the Sunday papers recently we came across an advertisement which seemed to have strayed right out of *Dance Magazine*. Pictured under a "Back to School" heading was a shapely young lady happily modeling a pair of tights. Due to a narrow-minded tendency to be forgetful about anything beyond the world of dance, we had to do a double-take before appreciating the fact that this ad had nothing to do with going back to *dance* school. Students going back to *any* school were being reminded that, merely as wearing apparel, dancers' tights are eminently useful, comfortable, warm — and very stylish.

This phenomenon prompted us to look into the latest stirrings in the leotard and tights field, and we sought out Peter Goodman, the sales promotion and advertising man in the New York offices of Danskin, Inc. From him we heard a most cheerful story about the big demand for dancewear by dancers and non-dancers alike. On the bandwagon are large emporiums and small shops from lounging-minded Manhattan to sports-minded California.

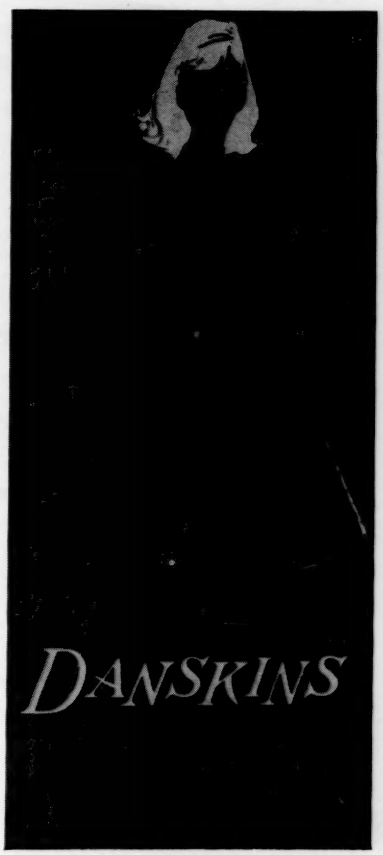
Mr. Goodman tells us that skating and ski-ing enthusiasts, in ever increasing numbers, are buying Danskin tights, and that many are discovering their leotards for use as beachwear. At a shop in one location where the arts, fashion and sports all converge, it's been a banner "season in the sun" for Danskins. Where? On that colorful sandspit which is the summer habitat of New York's intelligentsia, Fire Island.

One reason for the appeal of dancewear to non-theatrical buyers, we suspect, is the glamour of association with the art of dance; the wearers must experience some bit of "reflected glory." More important, however, is that everyone seems to realize that what is made specifically for dancers is certain to be flattering, sturdy and ideal for fit-in-motion.

The fashion demand for dance shoes (or adaptations thereof) has been with us for a number of years, but the initial appearance in department stores and clothing shops of tights and leotards — on a big scale and for general use — happened in the fall of 1957. In there first was Danskin, Inc.

Naturally the folks at Danskin are delighted with this "outside" interest in their merchandise. But they have persisted in manufacturing their garments to *dance specifications*, rather than succumbing to any temptation to make lower priced side-

(Over)



This ad, which appeared in "Seventeen" Magazine, illustrates Danskins' fashion sales promotions to non-dancers.

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Jack Mitchell

Top man at Danskin, Inc., is Herbert N. Goodman, seated center. He is flanked by sons Norman (l.) and Peter (r.), his principal aides. Background center is sales manager Irving Lewis.

line items which might "get by" for the lounging trade. They could worry more, if they chose, about the fact that there are now tights in the ten-cent stores. They have chosen, instead, a policy of first loyalty to their dance customers, and they say it has not adversely affected the upward climb of sales.

Who are the makers of Danskins, and in what ways do they differ from other manufacturers of tights and leotards? First of all, they are basically *hosiery* manufacturers. Danskin, Inc., is a division of Triumph Hosiery Mills.

Triumph and Danskin are a family affair. The present head of those firms, Herbert N. Goodman, established the first Triumph mill in the Nineteen Twenties in Philadelphia. The mill is today located in York, Pa., and keeps busy some 500 employees. Mr. Goodman's principal lieutenants are two sons, Norman and Peter. For the most part, Norman's duties, in production and styling, keep him at the manufacturing plant in York, while Peter's activities, in sales and advertising, are based at the company's Fifth Avenue offices in New York. Completing the list of top functionaries is sales manager Irving Lewis.

Triumph made its first entry into the theatrical supply stores in pre-World War II days with elastic mesh opera hose, which is still a big item in their catalog. In 1952 there appeared in this country for the first time a Swiss invention, stretch nylon yarn. The Goodmans quickly visual-

ized its possibilities for making theatrical tights, and within months had developed experimental models.

For testing, for suggestions, and for expert guidance, Peter Goodman went to the New York City Ballet. Through the cooperation of dancer-administrator Edward Bigelow, he managed to get a number of company dancers to try out the new tights and to tell him what was right and what was wrong. The product was an immediate success; in fact, by 1953 Triumph was obliged to set up Danskin as a separate firm. Demand from satisfied customers soon forced the addition of trunks and leotards to the line.

Two big talking points about Danskins are their full-fashioned construction, and the way that construction is achieved. On specially designed fine-gauge machines (which are staggeringly costly), the tights, leotards and trunks are *knit to shape*, as opposed to the process of cutting to shape, before seaming. (Danskin also has seamless tights made on machines which knit "in the round.")

Those machines are marvelous looking contraptions. Any dancer who has ever tackled the job of knitting a pair of tights would be dazzled to see the 32 "needle bars" on each one — which makes it possible to produce 32 garments in one operation.

Since fit is so important, there is a continuous program at the mill of checking to make sure that sizes are exact. For the purpose they employ several models — not the long-stemmed Powers type, but ladies whose measurements correspond to those of the Danskin customers. For testing the younger sizes, children of employees are regularly pressed into service.

Every now and then the company gets a letter to "Dear Mr. Danskin," in which the writer inquires if by any chance he is a relative. It seems that in picking their brand title they hit upon the name of a Scandinavian family!

As we were leaving, Mr. Goodman introduced us to a lady who has been a customer of the firm for more than twenty years. As a student of the "credits" on theatre programs, we had seen countless references to "Hosiery by Jessie Zimmer." Mrs. Zimmer had dropped in to pick up a special delivery order from York. At the very last minute (which is the time, it seems, when everything is done in show business), the wardrobe department of a musical comedy sent frantic word that the show couldn't go on without a new set of tights for the ladies of the ensemble. The tights were Danskins. *THE END*

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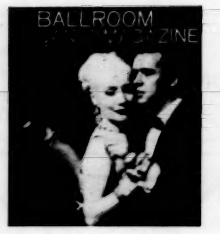

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ANNOUNCEMENT EXTRAORDINARY!

On the page opposite is an announcement of major importance in the ballroom world.

In response to thousands of requests and because of skyrocketing reader interest in ballroom features, DANCE MAGAZINE is bringing out a new and separate publication devoted exclusively to ballroom, called

BALLROOM DANCE MAGAZINE

Debut issue (dateline: Feb. 1960) will appear on Jan. 15th. See the full-page announcement at left for all the exciting details!

London Star Photo

"FORMATION FANTASY": Floor show of this year's Star Ball in London included the Maurice Jay Formation Team, trained by Dennis Drew.

EVOLUTION OF CHA CHA

On the Origin of this Species, with Ways to Dance it for Fuller Enjoyment

BY ROBERT LUIS

To the Cuban orchestra, "*América*," goes the credit for originating the Cha Cha. In 1953 this group began playing the time-honored Cuban *danzón* with a new syncopated beat and a slower tempo. To the ears of U.S. dancers it sounded like a very, very slow Mambo. It is interesting to note that for several months thereafter the first Cha Cha records were all labeled "Mambo" — e.g., *Me lo dijo Adela* and *La Engañadora*. Sure enough, the dancers soon responded to this new, slow rhythm by doubling the time on the "4 and 1" counts and what, at first, was a subtle hip movement soon became three tiny steps. Thus the Cha Cha was born.

As is usually the case with a new dance deriving from an alien folklore, the first exhibitions of Cha Cha were crude and stiff performances. It was to take four years before most teachers came to realize that this dance need not be stiff, but should indeed have the same hip sway characteristic of the Cuban dances. Of course, the majority of our teen-agers only imagine that they are doing the Cha Cha; their interpretation and rhythm are actually that of the Lindy. The fault, however, is not entirely theirs, as the music to which they usually dance is too fast and more suggestive of Rock 'n' Roll than of Cuban music.

Since we have seen that for all practical purposes we may consider the Cha Cha as a very slow Mambo, it follows that the dancer is not duty-bound to keep up the Cha Cha rhythm for the duration of an entire number. He may, as is the custom

in Cuba, alternate from Mambo to Cha Cha and vice versa. Indeed, very often the music itself prompts one to do so. Also if we bear in mind that some numbers (or *piezas*, as they are known) can last as long as twenty minutes, it becomes evident that a dancer would be exhausted if he were to dance throughout with the speed and vigor in favor here.

One can see that the excesses of the past years have already brought about a reaction; a new trend is noticeable toward a more sedate and decorous form of Cha Cha. Actually this dance can be performed with great ease and sophistication whether the floor be crowded or not.

When it comes to Latin dances, we are too prone to forget that their charm lies in their subtle rhythm and apparent ease, and not in the intricacies of the steps.

Consequently, I shall not contribute to the vast number of steps and combinations, more or less authentic, by adding my own; most of those steps are the product more of ingenuity than of inspiration and seldom conform to the musical phrasing.

As a suggestion, however, I wish to recommend the adaptation to Cha Cha rhythm of the old time-tried patterns of Rumba and Mambo. Just as the basic Rumba steps are used in Mambo, basic Mambo steps may be used to great advantage in the Cha Cha, thereby relieving the monotony of prolonged cha-cha-cha-ing.

Great care should be taken to get a good start on the proper beat; the whole enjoyment of a number depends on a good start and, conversely, a whole number may be ruined by a false start. It is my firm conviction that for this good start the man should begin with his left foot on the count of one for Rumba, and on the count of four for Mambo and Cha Cha; only thus may one arrive at complete (and authentic) enjoyment. Since starting a Cha Cha number with a Cha Cha basic would be rather difficult and unnecessarily jerky in its suddenness, one should "enter" with a Mambo basic. After the standard Mambo basic entry, one may go into double Mambo (often, but erroneously referred to as "triple"), or go into regular Cha Cha. Once accustomed to the correct start, you will be surprised how distinctly the music spells out the Cha Cha beats (counts "4 and 1").

To "walk the rhythm" still is, we firmly believe, the best way to capture the feeling of the Latin dances and to get away from the "Quick, Quick, Slow" rhythm which is that of the Foxtrot. To walk in Cha Cha time will at first seem quite difficult, but, once you have mastered the walk in the four directions, you will acquire a feeling of perfect control and your mind will be relieved of the "consciousness of steps," thereby allowing for greater abandon and spontaneity.

In the walk, the three "cha cha cha" steps (Cts. "4 and 1") should be smaller than the slow steps (Cts. "2,3") — half the size, to be exact. More important yet, the three "cha cha cha" steps should be of *equal* length and duration to avoid the feeling of a "*chassé*," which would impair both rhythm and movement.

Other desirable adaptations include the basic Rumba spot turns (left and right). These also require a great deal of practice for smooth execution; they are very beautiful and rewarding to the performer.

Remember that you can always mark time in place by shifting your weight in Cha Cha rhythm. This will enable you to keep correct time regardless of how crowded the dance floor may be.

For those who like to add a very native touch we suggest the "Quiver," either in place or superimposed on any step. The Quiver is a very smooth, soft bounce. One bounce for each of the "cha cha cha" steps, and two bounces for each slow step.

●

"KOOKIE'S BOUNCE"

Popular Character on TV Inspires This Bit Which Akron Teen-agers are Swinging

BY DOROTHEA DURYEA OHL

To tell you about this one, we quote from the Aug. 9 Akron Beacon Journal. Their "Teen Topics" writer, Len Tompos, it would seem, has considerable knowledge of both dancing and teen-agers. He writes:

"It may never prove popular with the uh-one, uh-two, uh-three dance crowd, but a new Akron-developed dance step may revolutionize the nation's teen-age dancing pattern. Called *Kookie's Bounce*, the local scene's latest creation was given its first public showing at the Paulateen Youth Center before a crowd of about 700 teeners. Students from the Art Kalmer Dance Studio demonstrated their mentor's dance innovation.

"Patterned on a definite foot movement, *Kookie's Bounce* takes one back to the jazz style bounce beat of the Dark Ages — the 1930's. But added to this style of past ages is a deep knee bend Cha Cha body movement, allowing the dancers to swing and sway as the spirit moves them, to 'get the feel of the dance' . . ."

And the feel of the music too, for Mr. Tompos goes on to tell us that Mr. Kalmer had in mind that latest teen-age musical preference (so different from R 'n' R), progressive jazz, when he dreamed up *Kookie's Bounce*. In case you haven't had time to get thoroughly caught up on all the TV programs, Kookie is a character in ABC-TV's *77 Sunset Strip*. Edd Byrnes plays this teen-age character to the hilt, and Kookie's fans are legion. Furthermore, the fans buy records of the program's background music like crazy. Best known of these is titled—logically enough —*77 Sunset Strip*. Frank Ortega has recorded it for Jubilee (J LP 1106), and Warren Barker has done it for Warner Bros. Records (WB 1289).

So we have the record — and wouldn't it be the real jazz to dance to it? But what do we dance to this progressive-type stuff? That's where Art Kalmer comes to the rescue with *Kookie's Bounce*, patterned with this style of music in mind. Other recordings which are similar and appropriate: Andre Previn's *Like Young* (MGM album E 3716 — or MGM single, 45 K 12792), and *Walkin' to Mother's* in Ray Anthony's Capitol album, *Music from Peter Gunn* (EAP 1-1181). Remember Katherine Shee-

KOOKIE'S BASIC: Akron students of Art Kalmer demonstrate their teacher's novelty. L. to R: Pat Franklin, Edward Bates, Gloria Loftus, Sam Ward, Gloria Brooke, Dale French.

KOOKIE HIMSELF: Here's Edd "Kookie" Byrnes dancing with a pretty teenager on ABC-TV "77 Sunset Strip."

hy's line dance, *Walkin' to Mother's* in the May '59 issue?)

To go back to Mr. Tompos' remarks in the Akron Beacon Journal, he adds: "These artists and arrangements are important to note. Should Kalmer's dance catch on with teen-agers throughout the nation, it might revitalize the 'Big Band Era' which has almost completely gone the way of the dodo bird."

D.D.O. adds here that it wouldn't do the teen-age dance world any harm either — it's a right attractive and catchy number. And here it is for you to try out —

Art Kalmer's KOOKIE'S BOUNCE

Teen-age jitterbug-jazz style couple dance. Style: Knee action as in Cuban dances (Cha Cha, Rumba, etc.); shoulders drop slightly in direction of free foot on *tap* (or *touch)* and straighten on *step;* relaxed and easy throughout. Turn slightly toward *kick;* slightly away on "7,8" in place. Description for man; girl counterpart unless otherwise indicated.

KOOKIE'S BASIC (8 beats)	Closed Pos.
Tap (or touch) L fwd & step fwd L	1,2
Tap (or touch) R fwd & step fwd R	3,4
Kick L to left side	5
Step L next to R and step in place R (like a ball change)	and 6
Step in place L,R	7,8

BASIC TURN: Man turn left (release partner) and girl turn right on 1st tap-step (Cts. 1,2) and face partner again on 2nd tap-step (Cts. 3,4), resuming Closed Pos. Balance of Basic as described above (Cts. 5,6,7,8).

"LET'S GO TWINS" BREAK: Same as above but on "kick, step, step" (Cts. 5 and 6) man take girl's R hand in his R hand (facing each other) and lead girl into right turn (release partner), then *immediately* turn himself to left and resume Closed Pos.)

BREAKAWAY: Kookie's Basic (Closed Pos.) but — on last 2 in-place steps (Cts. 7,8) release R arm from girl's waist (girl release L hand from man's shoulder) and push her away (retain girl's R hand in his L) while girl takes short step bwd R (Ct. 7) and step on L next to R (Ct. 8).

SUNSET STRIP BREAK
(or Cross-over Step)

Hands: L to R and R to L	
Tap L in place (next to R)	1
Cross L in front of R	2
Tap R in place (next to L)	3
Cross R in front of L	4
5.6.7,8 same as in Basic	

SWIVEL, HOP & TOE-BEAT BREAK

Hands same as in immediately above.	
Touch turned in L toe to left side	1
Swiveling slightly on R, touch L heel (L toe turned out) to left side	2
Cross L in front of R	3
Hop L	4
Toe-beat R (dig R toe slightly bwd)	5
Hop L	6
Step in place R and L	7,8

And repeat preceding 8 cts. beginning with other foot.

Coming up from Mr. Kalmer is another goodie — *Kookie's Cha Cha.*

•

FOREIGN ADVENTURES

A Few Observations on Summertime Events in Ballroom in England & on Continent

BY HELEN WICKS REID

3,000 miles away from home, and what does one hear? *Tea for Two Cha Cha!*

This familiar note was struck between events at the famous Star Ball in London, when the audience took over the giant floor of Earls Court Arena for general dancing. The 1959 event, held June 29, was perhaps the most successful since the competition was first organized by the London Star in 1924. There was a record turn-out of 9,000 enthusiasts.

One circumstance which particularly strikes an American visitor, who might be accustomed to the Harvest Moon in Madison Square Garden, is the fact that the Star audience is there both to watch *and to dance.* Another difference is the agreeable custom of traveling from one box to another to visit. Boxholders for the evening include most of the VIP's in the British ballroom world, plus many visitors from abroad. A "must" visit is always the *Dancing Times* box, where that publication's distinguished chairman, Philip J. S. Richardson, "holds court."

Main fashion news this year is the shorter tulle net dresses worn by the lady competitors. Colors tended to be more positive than the pastels of previous years, and many dresses were decorated with ornate flowers. None of this seemed an improvement. The lighter sequin ornamentation and the greater length of the gowns seemed to give them a more floating effect in former years. The Junior contestants were dressier than usual, and this tended to detract from the wearers' youthful appearance.

Our colleagues in the British ballroom field are keenly interested in everything that is going on in America and are most hospitable to visitors from this country. The group of U. S. teachers we escorted to the Star Ball were introduced over the microphones to the large audience, and two full pages in the elaborate Star program were devoted to reports on America, including a photo of John Sheppard & Constance Mohr, the NYC couple who entered this year's competition (see Aug. issue).

Howard B. Reid

DANCING DRESSES: Two winning models of dresses for the ballroom floor, in a fashion show presented by London teacher Josephine Bradley (center) at the Congress of the Imperial Society of Teachers of Dancing.

The American contingent (Viola Austin, Anita Gordon, Marilyn Becker, Sophie Reed) who were seeing their first Star Ball, enjoyed being able to compare their own reactions with those of some British viewers, for our group also included Lady Pike (wife of the RAF Chief of Staff) and her daughter Ann, Mrs. W. A. Toyne (wife of an RAF Group Captain) and Mrs. Muriel McEwan Hood. Mrs. Hood, from Rhodesia, had competed in the Star Ball 25 years ago.

Luckily for American teachers whose vacation period is in the summer, the 1960 Star Ball, in all likelihood, will again be late in the season — June or July.* The drama of the event and the superb technique of the contestants may be seen in the official films of the Ball, which are available for rental through the US Ballroom Council.

At the busy Congress of the Imperial Society of Teachers of Dancing, we heard a few discussions which had a familiar ring. There is an argument going on as to the correct procedure for U.S.-style Rumba. There were comments to the effect that some bands were not playing required tempi for championships. Etc. Etc. The Merengue and Cha Cha lessons given by NYC teacher Alex Desandro were well received. Another American visitor to the ISTD we encountered was James McQueeny of Chicago.

Big social event of the ISTD is their "At Home," where we saw medal test

***WHEAT RIDGE COTILLION:** One of the Denver area teen-age classes of John & Shirley Biddlecombe, directors of the Daye & Knight Studios.*

and Gold Star dancing, and a handsome fashion showing of ballroom dresses, presented by London teacher Josephine Bradley. Alex Moore, just back from his visit to America, spoke to British teachers about the important work being done by the US Ballroom Council.

On to Paris, we found that some of the dancing customs there are curious, to judge from a visit to a *thé dansant* at the Olympia. Nearly all the patrons came "stag," but there was a minimum of socializing. In fact, when they were not dancing, it was a scene straight out of *Separate Tables*. One lady even read a book when she was not dancing! Performed were tangos, Viennese-type waltzes, foxtrots (of varying speeds) and paso doble. But no Cha Cha. In nearly everything except paso doble, closed position prevailed. Neither the male nor female vocalist was obtrusive and they did not upset the band's excellent dance tempi.

* *Flash:* Word has just come that the 1960 Star Ball will be June 7.

•

IT'S A DATE GIRLS — II

Boston Teacher's Lectures to Teen-Agers This Month Takes Up Posture, Make-up Etc.

BY RUSSELL D. CURRY

Grooming and Dress

Never forget, there are always others watching you, wanting to help and like you. When you do a thoughtful or unselfish thing, they are observing and smiling, even though you may not see them. People are always looking at you — how do you look to them?

Your appearance has a lot to do with your popularity. Good grooming has a lot to do with your appearance. I've seen beautiful girls ruin their appearance with messy hair or nicely polished nails that weren't quite clean. Handsome boys who looked very sharp until you glanced at their nails or unpolished shoes. We can't all be beautiful or handsome. We can't all afford expensive clothes. But we can all be neat and clean. It's not so much what you have, be it looks, personality or clothes, as it is how well you keep it. You see, you not only have to act like a Keener-Teener, you have to look like one, too.

Expensive dress is not necessary. The most expensive clothes look bad and even silly if they are not in good taste or are worn at the wrong time. Just because you have them doesn't mean you have to wear them for all occasions. A good set of golf clubs is very expensive and wonderful to own, but it would seem a bit strange for you to carry them when trying to play tennis. Dress to fit the occasion; but don't overdress. If you are always well groomed, simply and quietly dressed, you'll be in good taste and need bow to no one. Also remember that while clothes help in making you presentable, and so help toward popularity, the finest, most expensive suit or gown will not cover a thoughtless act or hateful heart.

Boys — one thing I would strongly recommend when you go out on a date is this. Carry three handkerchiefs. No, I'm not suggesting that you all have hay fever. Of course, you know when you're on a regular date you wear a shirt and a tie and a jacket. (Trousers, also, of course!) I think three clean handkerchiefs is a very sound idea. Carry one in your right hip pocket for your own use; one in your left hip pocket as a spare; and one just slightly showing out of the left breast pocket for looks. This one may be used in case of dire emergency.

Let's say, you're out an a date. Punch is served; but no napkins. By this time you already know enough to walk as you cross the hall and serve your partner. In fact, I'm sure that you'd handle the whole situation with such poise and control that there couldn't possibly be a mishap. However, your date might be so excited over the excellence of your service that she might get nervous and spill the sticky stuff all over herself. At this point you don't stand there and laugh loudly. But you do give her your handkerchief, (the clean one). It's probably the one from your left hip pocket, as you've undoubtedly already used the one from your right hip pocket sometime previously yourself. Hand it to her. Don't you mop her off. *Give her* the handkerchief so she can clean herself off. Even then you *still* have your "looker" left, just in case. I'm not suggesting that she's *that* sloppy; but you do have one handkerchief left, just in case.

Make Up

We've given the boys and their handkerchiefs a bit of time, so let's say a few words to the girls.

Regarding the use of perfume, for example. It should compliment and not dominate. The same is true about make-up. When and if you use make-up, it should be done — like the rumba — subtly. Make-up should be used, with care, to heighten an effect. It should never be obvious.

It is a great temptation for you younger girls (and some older ones), when first using make-up, to apply it too heavily. You want everyone to know that you are now old enough to use it, and you want everyone to be aware that you have it on. This seems smart to you, but remember, the tribes in Africa use make-up and so did the American Indian; only they called it War Paint. I understand that the theory was to make the Indian look more ferocious to scare people away.

I have been given to understand that the theory of the use of make-up by the modern girl is to make her more attractive. To attract people to her, not frighten them away. When you are about to apply your make-up be sure you decide first which of these you are trying to accomplish. Then make sure the end result is the one you want.

The actress who has to wear a heavy stage make-up is very careful to remove it and put on her street make-up before leaving the theatre. There is a decided difference between them.

Remember, too, that make-up is a copy of nature. For those who have poor complexions and coloring, it can be a great help. But it can never equal the natural delicate coloring of youth, or the beauty

of a natural lovely healthy complexion. If you are fortunate enough to have a fine complexion, naturally good coloring, don't make the mistake of covering it up with inferior man-made products. Neither you nor the manufacturer can compete with nature as an artist. Have you ever noticed that the colors of flowers never clash? You can mix all colors — even pink and red and the like, and they always blend. Nature has the magic formula in the coloring of your skin and eyes and hair. If you change the color of any of these, it may clash with the remainder. So be wary of the use of hair dyes and such. You may still be a rose, but a rose would look strange with pink and purple polka dots.

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COMPETITION COUPLES

Jim Portuese

NORMAND MARTIN and SHIRLEY HOLT, of Nashua, N.H., and Lowell, Mass., respectively, are among the couples who qualified for this year's Harvest Moon Ball finals Sept. 22 at Madison Square Garden in NYC. Normand is a salesman for the Whitney Screw Corp., covering the Southern New England, NY State and West Coast territories. Shirley is employed at the Lowell plant of CBS Hytron, makers of devices like diodes and transistors. Home base for this team is Carl Braun's Commodore Ballroom in Lowell.

Athletically inclined, Normand's hobbies are figure skating, tennis, swimming and diving. He began dancing in high school, first "to strengthen his legs," and then, under the inspiration of an exceptional instructress, the urge to learn to dance well became an exciting pursuit. In May 1957, Normand, then dancing with Ann Hennessey, won the Commodore All-Around Championship and as a result the two were sent to represent the district in the Nat'l Ballroom Operators Assn. nation-wide contest in NYC that fall. The NBOA event Normand regards as a milestone, for it gave him his first glimpse of Int'l Style, which impressed him with its elegance. In Jan. 1958 he teamed up with Miss Holt, and they joined the Commodore's "pilot group," which trained in Int'l Style for a year with Ann & Bob Thomson, teachers from nearby Haverhill, Mass.

Shirley's main hobby—dancing—takes up most of her spare time, though on occasion she likes the beach, the movies and a good book. In high school she began dancing, and her dream to do something special with it came true when she met Normand. Together they have already made an enviable reputation — with several 1st places as members of the "pilot group"; a 1st in Waltz and Swing at the Haverhill YMCA's Danceorama; a 2nd in Cha Cha at the Commodore; 4th in the US Ballroom Council's Int'l Style Waltz Competition in NYC this May at Roseland.

For coaching in Harvest Moon style they have been commuting to Stamford, Conn., to work with Bill De Formato. Both have the same eventual goal — to compete in the Star Ball in London. And both have the same "pet peeve" — the constant and all-too noticeable jealousy among dancers.

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SIDELINES SYMPOSIUM

NEW BOOK WINS BRAVOS

Olé! And three cheers for the latest book on Latin dancing — *A Textbook of Cuban Cha Cha and Mambo* — by Don Byrnes and Alice Swanson (84 pp., illus., $2.75). During the past years I have read dozens of books on Cuban dances and have been left wondering why anyone would write on a subject about which he was abysmally ignorant. So I salute Byrnes & Swanson for this work which is both correct and true.

Replete with steps and profusely illustrated, their book, while making some concession to U. S. taste, has in the main avoided those "corny" steps incompatible with the spirit of the dance. Some are on the theatrical side — another concession, I suppose, to the perennial hunger of teachers for steps.

My own area of disagreement is limited to nothing more serious than an occasional difference of approach. I would have preferred that the book start with Mambo and follow with Cha Cha, which is the chronological and logical development of the Cuban dance (although I realize, of course, that Mambo is more difficult) — with a side excursion into the double (known as triple) Mambo, most fascinating of all Cuban rhythms.

The "lead-in" is a very convenient key to unlock the Mambo rhythms for inexperienced dancers, but I wish the authors had pointed out that it is no more than a crutch to be discarded as soon as possible. The more natural and graceful way is to start with the sway with the right foot on the 1st beat of the 2nd measure, since the dancer is bound to miss the 1st measure. The lead-in, however, in Cha Cha is definitely preferable to the practice of starting with the 3 Cha's, which I would compare to starting a car in high gear.

The three basic patterns in Cha Cha — sideward basic, passing basic, Cuban basic — are clearly described but, in my opinion, the Cuban basic would be more meaningful to the pupil who had first studied Mambo.

The word "Suavacha" (which the authors have coined to describe a smart style of Cha Cha) is, I feel, superfluous, since the style it seeks to describe *is* the Cuban Cha Cha. Cha Cha music is an outgrowth of the *danzón*, which from time immemorial has featured flute and violin.

The Guapacha (a more syncopated form of Cha Cha) is very well explained rhythmwise. I would take exception, however, to the impression one gets that there is a rise and fall of the body; the knees do bend and straighten, but the difference in level is absorbed by a forward and backward motion of the pelvis (similar to the Calypso center).

The type of Mambo referred to on p. 36 was spawned in the dance halls of Broadway; it is a *pot pourri* of ballet, modern and jazz, and as such is out of place in this book. There is, however, an authentic form of exhibition Mambo.

We should be grateful to the authors for stressing the importance of phrasing; next to dancing on the proper beat, it is the key to greater enjoyment of the dance. And they conclude with some helpful hints for raising standards. Most important, they draw attention to our dire need for "polite and controlled dancing." How many of us have been run over by couples who have left their "brakes" at home!

We can only wish that this work which is intelligent, thorough, sincere and in the main authentic, meets with the success it so rightly deserves. *ROBERT LUIS*

P.S.: In perfect agreement with Mr. Luis that the material in this book is well and clearly presented, I should like to add

the thought that, whether you advocate the use of a "lead-in" or not, whether you prefer to start on Ct. 4 (or Ct. 1, or what-have-you), the textbook is indeed so well done that you would have no trouble in translating the steps as given, into the idiom of your choice. *D.D.O.*

THREESOME LINDY: One of the classes of Profs. Israel & Alma Heaton at Brigham Young U., Provo, Utah, does a "Through the Arch" figure.

"BALLROOM DANCE RHYTHMS"

Well worth $3 of anybody's money is *Ballroom Dance Rhythms,* by Alma & Israel Heaton (Wm. C. Brown Book Co., Dubuque, Ia., 156 pp., illus.). The Messrs Heaton (Alma is a gentleman) are Professors of Recreation at Brigham Young U. at Provo, Utah, and both have long been associated with the renowned dance program of the Mormon Church.

Because of space problems we're putting the cart before the horse. Next edition we'll have a proper over-all review of the book. (Tip-off: with a reservation here and there, it will be most favorable.) But first, here — with their kind permission — is a sample of the wares in the Heaton's book for you to try out:

THREESOME LINDY

This novelty is appealing and different. I've seen it on various *Bandstand* programs, but I haven't previously seen any dance notes. It is for 2 girls and a boy. For music, the Heatons suggest *South* (Capitol F 2735), or any good Lindy.

THREESOME LINDY BASIC

(Girl dances same, not counterpart, using other foot.)

Fwd L	1		S	(1,2)
Bwd R	2	1½	S	(3,4)
Bwd L	1	meas.	Q	(5)
Fwd R	&		Q	(6)

Suggested call: "For-ward, Back-ward, Step, Step," in cadence with the rhythm (1,2 for For-ward; 3,4 for Back-ward; 5,6 for Step, Step).

This, as you will see from the counts in parenthesis, resolves itself into our old friend, Lindy Six — and leaves the option of dancing Single, Double or Triple Lindy to the individual dancer.

It is interesting to note that the Heatons classify the various forms of Lindy — rhythm-wise — in this manner:

Single: SSQQ/1,2,1,&

Double: SSQQ/1/2/1/& (with Tap, Touch, Dig, or Toe-and-Heel Doubles)

Triple: SSQQSQQS/1,2,3,&,4,1,&,2.

They begin Triple (which they also call "Swing") with a bwd-fwd motion, instead of a fwd-bwd motion as described above. This is a distinction I have never seen made before — to set apart in form, as a matter of teaching technique, the Triple from the Double and the Single. (This doesn't mean that I haven't danced it that way.)

Single and Double, as we see them around the NY region, are practically identical with the way the Heatons describe them — *i.e.,* Double evolving from Single by substituting some type of double-movement (Touch-step, toe-heel, etc) for the first two (single-movement) steps. But most dancers in the East continue this same type of evolution to achieve Triple Lindy, substituting a Triple for each of the 1st two single-movement-steps, instead of reversing the process as the Heatons do.

The big advantage in making all changes (from Single to Double to Triple) on the 1st two slow steps, as I see it, is that this course necessitates no change in the basic format of "fwd-bwd, bwd-fwd." For a fuller discussion of Lindy Six, or Six-Count Lindy, in Single, Double and Triple forms, see the Nov. '56 issue. For ready reference, here is our Lindy Six with Doubles (toe-and-heel) —

Fwd L, ball of ft	1
Drop L heel	2
Bwd R, ball of ft	3
Drop R heel	4
Bwd L, ball of ft	5
Step in place R	6

Bend knee slightly on Cts. 2,4.

Girl dances same, not counterpart, using other foot.

Whatever form of Basic you favor, here is how you add your Lindy Sixes together to make the Heatons' *Threesome Lindy,* from the starting position of GIRL on either side of BOY, inside joined, all face center of room —

1. Lindy Six Basic 3 times in place.

2. BWD ARCH: Man dance one Lindy Six in place while leading girls (each with one Lindy Six) *bwd* Through the Arch (of their up-raised, clasped hands; girls now have back to center, facing boy (retain hand-clasps).

3. Remain in position and dance 2 Basics in place.

4. ROLL IN: Man Lindy Six in place while he pulls both hands in, rolling

ROLL IN: Prof. Alma Heaton and two pupils demonstrate this relative of "Wrap-Around."

girls (each with one Lindy Six) in his arms without letting go of hands (similar to a one-hand "Wrap-Around" or "Cuddle") with girls facing same as boy, after the Roll In and during the two basics which follow.

5. Remain in position and dance two basics in place.

6. ROLL OUT: Man Lindy Six in place while he pushes both hands away (retain hand-clasps) rolling girls out (each with one Lindy Six) back again to position for start of Roll In (girls with back to center, facing boy).

7. Two basics in place.

8. SPIN: Man Lindy Six in place while (on second S step: Cts. 3,4) he pushes with both hands, spinning both girls once around (one to her left, the other to her right) and catching same hands again — all are now in same position in which Spin started.

9. Two basics in place.

10. FWD ARCH: Man Lindy Six in place while leading girls *fwd* Through the Arch (reversing the bwd Through the Arch procedure of No. 2) returning to original position to start over.

You will notice that there are two basics (Lindy Six twice) danced by all three dancers in place, between each of the variations; and that the man dances *all* of his Lindy Sixes in place — only the girls move and change positions according to the boy's lead, as they Lindy Six throughout.

More fun from the Heatons in later issues. *D.D.O.*

NEWS OF BALLROOM DANCE

HERE AND THERE

It looks as though Roseland and the Palladium in NYC will have another ballroom neighbor this fall. "Swing and Sway" bandleader Sammy Kaye has taken an option on the Arcadia, at B'way & 53rd St., which ceased functioning as a ballroom in early '58. Interim attempts to convert the spot into a nightclub, first as the Cafe de Paris and then as Bill Miller's Riviera, were unsuccessful. Kaye hopes to have it reopened for dancing this fall.

Postcript on a letter from Alex Moore in London: "Have the studio full of Poles and Persians at the moment, so must do some work. Seems as if ballroom dancing is now taking a strong hold behind the Iron Curtain. The Polish teacher has been sent here on a scholarship awarded by the Ministry of Culture in Warsaw — quite an unusual move."

A significant announcement was made on Sept. 20 at the nat'l convention of the Fred Astaire Dance Studios in NYC by the chain's president, Charles L. Casanave, Jr. The schools have decided to discontinue offering the so-called "lifetime courses." (Mr. Casanave said that actually such contracts have been practically non-existent in the Astaire studios for several years.) Replacing them is a Bronze, Silver and Gold Trophy Award program. At the 2-week session were some 100 Astaire instructors and studio directors from coast to coast.

1st meeting of the season of the NY Society of Teachers of Dancing, which is now all-ballroom, was Sept. 20 at the Hotel Edison in NYC. Faculty: Joseph Rechter, Amy McCauley, Dorothie Howell, William Conway, Don Byrnes & Alice Swanson . . . Scheduled for launching Sept. 27 was a series of weekly Sun. aft. seminars on Int'l Style, conducted by Frederick Rust, at the Variety Arts Studio in NYC . . . July 18 marked the formal opening of the Laure Haile Dance Studio in Beverly Hills.

NSD "FIESTA DEL BAILE"

That remarkable group of Calif. ballroom dance enthusiasts, the Nat'l Smooth Dancers, held their 9th annual convention Sept. 4-7 at the El Cortez Hotel in San Diego. As in previous years, the interchapter contest proved the highlight of the conclave. All-Around Champions of the event, which featured preliminaries in waltz, foxtrot, rumba and tango, were Cliff & Lee Isaak of San Francisco. 2nd, Morton & Lucille Marcolesco of Los Angeles. 3rd, Claudia & Carl Garvert of San Jose.

San Diego's Mayor Charles Dail presented a gold key to the city to the Pres. of the NSD Board of Directors, Frank Fiske, at the President's Ball. Entertainment feature of the Queen's Coronation Ball was a Cha Cha precision team of nine couples costumed in gold and silver. "Fiesta del Baile" was the convention theme, for which the San Diego chapter was this year's host. 1960 convention has been set for Long Beach.

The NSD reports a current membership of more than 1,000. Lillian Williams of San Diego writes that the Dance Rules Committees are making strides toward "the ultimate aim of the NSD, which is to standardize ballroom dancing as Culbertson and Goren have standardized bridge."

NYC PARK DEPT. CONTEST

On the Mall in Central Park on Aug. 27, Mr. & Mrs. Tony Rome, of Queens, won 1st place in Waltz and then the All-Around Championship of the 18th annual Harvest Dance Contest, sponsored by the NYC Dept. of Parks. The event climaxed a series of 54 public dances and preliminary contests held this summer in parks throughout the 5 boroughs of NYC. 1st place in Foxtrot went to Fay Zarzana & Albert Fiorelli, Bronx. Cha Cha winners were Fay Schmuckler & Vic Aragon, Manhattan. Jitterburg prize went to Mary Kissel & Vincent De Lutis, Staten Island.

Especially noticeable was the spirit of fun among the many good dancers who participated. The competition had much more of a "general public" feel than is to be seen in high-powered tournaments like the Harvest Moon Ball at Madison Square Garden, and the age range looked to be from 14 to 70. The large audience particularly enjoyed the All-Around section, which was lively and entertaining, if not entirely logical from a contest standpoint. The young Jitterburg winners, in their cheer leader-type costumes, did their brave best to make a showing in Waltz, and the winners in smooth dances seemed almost as much out of their element in Lindy.

Genial emcee was Charles H. Starke, Dir. of Recreation of the Dept. of Parks. Judges were Josephine Butler, of the Albert Butler School, Manhattan; Don Byrnes, of the Byrnes & Swanson School, B'klyn; Queens ballroom teacher, Mrs. Ralph Pinzo; Florence Terrace, Dance Div., College of the City of NY. Music was by Richard Maltby & Orch. Prizes for the finals and bands for the entire series of summer dances were provided by the Consolidated Edison Co.

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MIDWEST BALLROOM NOTES

Shirley & John Biddlecombe, on the faculty this summer of the Chicago Nat'l Assn. of Dance Masters, direct the Daye & Knight Studios in Denver. They are also exhibition dancers. For several seasons they taught and danced in Western NY State. Their activities included classes at the NY State School for the Blind, where they developed, they say, "some of the finest dancers of our teaching career." Since 1947 they have been in Colorado. In the Denver area they have 12 large invitational Cotillions a year, sponsored by parents. Each is preceded by 2 periods of preparation instruction. Their 8th grade parties include competitions which follow the patterns of the disc jockeys.

Probably the most exciting spectacle Chicago will ever see was the Pan American Games at Soldier Field, which attracted a 70,000 audience to see contests among athletes from 27 countries. Opening the show was a Cha Cha number in costume, created and staged by Grace Hansen. Couples, who dance in large circles on the field, with a "line" group facing the reviewing stand, represented 15 Chicago-area YMCA's.

A steady increase in enrollment, mostly teen-age, is forcing June Rold to enlarge her handsome studio in Des Plaines, Ill. Her outside activities include classes for 7th and 8th grade youngsters in Rand Park and the Dance Club at O'Hare Field. Here is her "Pirate Cut-in": Bring in 12 slips, on each of which is written the name of a boy and a girl in the class. Names are announced and these dance. At a signal, the music stops, the couples separate and take new partners from sidelines. Miss Rold suggests that 3 changes are enough.

LOUISE ECE

FORECAST

More installments of Robert Farris Thompson's critique on Manhattan's Mambo-mad Palladium.

As we suspected it might, Alex Moore's article, "Visit to the USA," in last month's issue is bringing in the reader comments—some adulatory, some sizzling. We'll bring you a sampling next month.

REVIEWS *(Continued from Page 26)*

Ballet Russe de Monte Carlo
Theatre-in-the-Park
August 10-16, 1959

If the August 11 program that we attended was typical, then New Yorkers were treated to an agreeable week of ballet-in-the-round. And the Ballet Russe de Monte Carlo could be credited with the most outstanding dancing of a summer punctuated with al fresco troupes.

We were particularly impressed with Nina Novak's staging of *Swan Lake*. The ballet seemed perfectly at home without the usual proscenium-and-wings because Miss Novak was concerned not only with the on-stage disposition of the corps, but with their entrances. She even provided them with an attractive little promenade around the upper aisle as they assembled.

In the leading roles, guest artists Alicia Alonso and Igor Youskevitch filled the theatre with a melting radiance. Even Lamartine himself could not have wished for a more harmonious synthesis of the spiritual and the sensual. Their pas de deux was deeply faithful to the Romantic tradition.

The second major work, *Gaîté Parisienne*, went counter to its usual pattern-of-performance. The dancing of the corps (sometimes badly neglected) was brisk and bright. But the solo roles were miscast.

Edmund Novak approached the character of the Peruvian as though he were a gregarious traveling salesman, instead of the perky little voyager with a heart-of-champagne. And Irina Kovalska approached the Flower Girl as though she were a vegetable vendor.

But most disillusioning was the waltz for the Glove Seller and the Baron. Natalie Krassovska and George Zoritch seemed to be dancing with themselves, rather than with each other. Gone was the blend of worldliness and sentimentality that makes this duet so endearing.

The program began with Nina Novak's pleasantly symmetrical *Variations Classiques* with Irina Borowska, George Zoritch, Paula Tennyson, and Kenneth Gillespie in the principal roles.

The *Grand Pas de Deux* from *Don Quixote* was entrusted to Miss Novak and Alan Howard. Mr. Howard's deportment was impeccable, and his stance while supporting his partner was a model of care and elegance. But a tightness in the upper body made Miss Novak's solo more predatory than glittering. The intricacies of Petipa are just simply not for her . . . but staging and company directing are.

THE END

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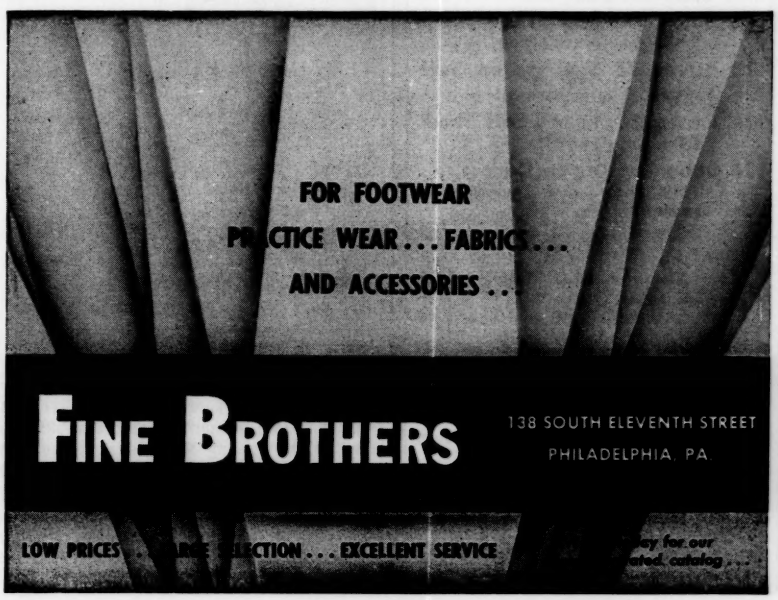

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DO'S AND DON'TS OF BASIC ALLEGRO WORK IN BALLET

PART XII, CONT. PAS DE BOURRÉE EN AVANT AND EN ARRIÈRE

BY THALIA MARA

Pas de bourrée en avant involves the three steps of the basic **pas de bourrée**, but this time the action moves forward rather than to the side as in the other **pas de bourrée** we have considered. **Pas de bourée en arriére** moves backwards.

These **pas de bourrée** may be performed in series, i.e.: **en avant, en arrière, en avant,** etc. or they may be used in any given combination with other steps.

To give the correct style and form to the step the body must work with the legs, leaning slightly backwards and forwards as the position changes from **éffacé devant** to **éffacé derrière.** The step may also be performed **en croisé;** although the body is different the action is the same.

Illustrated is the **pas de bourrée en avant.** To perform the **pas de bourrée en arrière,** reverse the entire action.

DO'S

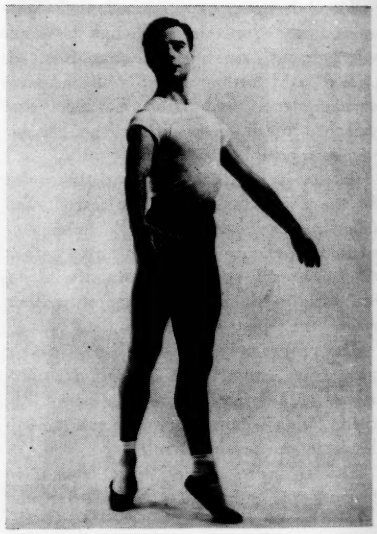
DO'S 1

1. The dancer is ready to begin the **pas de bourrée en avant.** The pose is **éffacé derrière.** The supporting knee is bent in a good **demi-plié;** the knee of the pointing leg is straight and well turned out; the shoulders are facing in the **éffacé** direction, as are the hips; the arm corresponding to the pointing leg is in 2nd pos., the other arm across the body (3rd pos. front, National Academy of Ballet); the chest is well lifted, and the head erect looking toward the corner.

DO'S 2

2. The dancer rises in a **relevé** on the supporting leg, straightening the knee and drawing the pointing leg up so that the feet are in a good 5th pos. on the **demi-pointes.** The knees are both tightly pulled up, the body retains its good lift, the head inclines toward the shoulder (nearest the audience), and the eyes look out to the audience. The arms are changed to 3rd pos. low.

DO'S 3



3. The dancer takes a step forward with the front foot opening the feet to the 4th pos. on the **demi-pointes.** Both legs remain well turned out, with the heels pressed forward; both knees are still tightly pulled up; the position of the body, head and arms remains the same.

DO'S 4

4. The back foot is brought up behind the front foot — this is a transitional position, it is not held. It is illustrated here to show that the final **coupé** which finishes the step is taken from 5th pos.

PHOTOS BY JACK MITCHELL

DO'S 6

6. **Pas de bourrée en avant** and **pas de bourrée en arrière** may also be performed in the direction **croisé.**

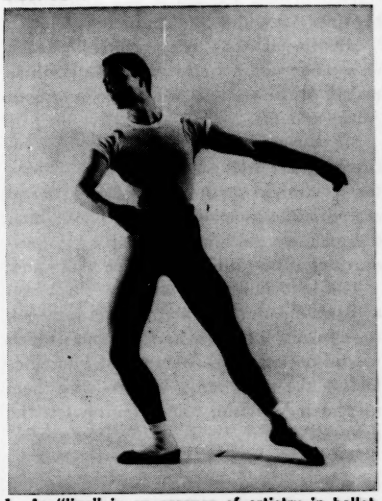
Our model is Royes Fernandez, a Principal Dancer of the New York City Ballet.

DON'TS

DO'S 5

5. The end of the **pas de bourrée en avant.** The front foot finished in an open 4th pos. Although we have illustrated the finish **pointe tendu à terre,** it is also perfectly correct to finish with the pointing foot **en l'air** — that is, raised several inches off the floor.

DON'TS 1



1. As "line" is an essence of artistry in ballet, the dancer must be constantly aware of the design which his body makes in space. The poses must be harmonious to the eye and to the artistic sensibilities of the on-looker. A misconception of the turn of the shoulders and hips, or the pointing leg out of alignment can ruin the effect of the step. Compare the **effacé** direction of the body in Do's #5 with this pose.

THE END

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ASTAIRE *(Cont'd. from Page 47)*

still a detriment to my sister. She practically had to "carry me on her back" all through that period. I don't think she ever realized it, and if she did she never let me know it. I was in a sort of blank stage and it took several years before I came near showing anything like form.

We seldom worked in the summer. We spent our vacations at Delaware Water Gap, Pennsylvania. Although we didn't get much money, Mother managed to save a bit so we could have these summer resort vacations and live at the best hotels. Our standard joint salary was $150. Sometimes we'd split the summer between the mountains and the seashore, going to Atlantic City for a month.

One summer at Water Gap we rented a bungalow for the whole season and Father spent some time with us. It was about then that we decided to sum up our situation again. We were tired of being small-timers and were outgrowing the baseball act. What could be done?

Father had the solution. He came up with a man whom I consider the most influential, as far as dancing goes, of any man in my career—Aurelia Coccia. He and his wife had a well-known vaudeville musical flash act called "The Apple of Paris." Mrs. Coccia (Minnie Amato) was starred in this act and it was a standard big-time attraction of headline caliber.

Mr. Coccia took great pains to teach us a tango and a waltz and other rhythms and to instill some showmanship into both Adele and me.

Mr. Coccia advised eliminating the entire baseball dialogue. He devised an idea for a straight song and dance act and staged some new dances, reconstructing the ones we already had, and added several songs, two with me playing the piano.

This act developed after a time into a streamlined show stopper but it took time, plenty of time, and patience which we did not have. We went through agonies finding the right songs and keeping them up-to-date, revising and improving the dances.

We managed to get a few tryout weeks at summer resorts, such as the Brighton Beach Music Hall and Young's Pier, Atlantic City. These were big-time, two-a-day engagements, and although we occupied an unimportant position on the bills reports were favorable. Lew Golder advised us to work the act up on some better-class Eastern small time. Pretty soon, he thought, he could get us a big-time route.

So off we went up New England way. We hit Manchester, N.H., Biddeford, Maine, Attleboro, Massachusetts, the small outlying suburban Boston theatres, the Poli Circuit, consisting of Bridgeport, New Haven, Hartford, Worcester and so on.

We played Woonsocket and Pawtucket, Rhode Island, and other places, including the Opera House in Newport. We went pretty well in Pawtucket but died the death of a dog in Woonsocket. Here Adele ran into a snag with the manager of the theatre.

At the opening performance, we finished our last dance and rushed out to take an unwarranted bow, acknowledging applause which amounted to the least. When we got off stage Adele (here we go again) stuck her tongue out at the audience. That did it.

What she didn't realize was that about one quarter of the people out there could see her. The manager came rushing back.

"What do you mean by sticking your tongue out at my audience?"

Adele, totally surpised, replied, "They were a terrible audience and anyway they couldn't see me do it."

The manager answered furiously, "Well, I saw you."

And Adele said, "Where were you?"

He pointed: "Right out there, young lady," which drew an "Oh!" from Miss Brat Astaire.

His highness then said, "Well, don't ever do a thing like that again. I'm going to have to put that in my report," and he stalked away.

Adele was generous and understanding, though. As he turned his back she didn't want him to be slighted so she stuck her tongue out at him, too.

In New Haven we were entertained by a good number of Yale students who admired my sister and hounded me for an introduction. They showed us all over the place and gave us a rush. We lived at the Taft Hotel. I remember so well Alderman's, the men's furnishing shop across the street. Sammy Alderman had a fleet of Mercer sports cars that he rented out to the students. They were great. I longed to have one—but I was a bit too young and also could not afford it. However, I did get one several years later and, oh yes, a raccoon coat, too!

Around Boston we were similarly entertained by numbers of Harvard men. They all took a big shine to Adele. As usual, I went along for the ride, although they were swell to me too. Those college audiences could really whoop it up if they liked you. They'd arrive at the theatre

in masses of hundreds.

All through these years we were "creeping up on it" so to speak, gaining in general theatrical knowledge but unable to get ahead substantially. We were a small-time act and Lew Golder, much as he tried, could not get us booked on the big time. I would keep after him, trying to find out why, and he would say, "Don't worry—everything's going to be o.k."

This was a favorite phrase of his and we used to tease him about it, "Oh, yes,

Fred Astaire, on location for the TV show "Man on a Bicycle," 1958, is visited by son Fred, Jr., and daughter Ava.

Lew—we know everything's going to be o.k."

We played in Canada—we played in the South, East, West and North of the U.S.A. and then along came a vaudeville actors' strike led by an organization called "The White Rats." We did not belong to the White Rats or to any other group, but scabbing was not for us, so we were out of work for several months.

This reduced us to a financial bust. All the money saved for the coming summer vacation went right there. Things were rather tough for a while.

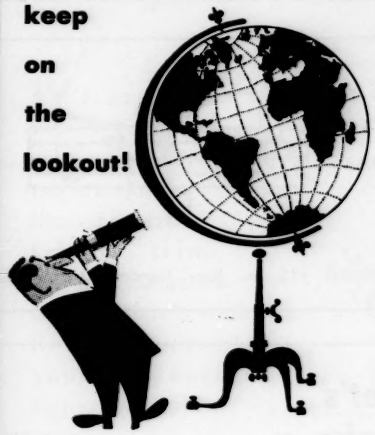
We were in Detroit—stranded—and that is where Mother did the pawning-of-the-jewels bit. She hocked her engagement ring, sold a fur coat and a few trinkets to be able to feed her two out-of-work hoofers. Actually though, this was not a sloppy or beaten-down sequence.

We knew we'd outlive it—in fact, it might have been an incentive. . . .

Finally that White Rats strike broke. We had a wire from Lew Golder that he had some good news, would let us know soon, and that "Everything was going to be o.k." This time it was so. It seems the recent reports that came in on our act were consistently good and Bob O'Donnell of the Interstate Circuit in Texas wanted to give us a route which meant bookings

(Continued on Page 85)

keep on the lookout!



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"GOOD GUYS" VS "BAD GUYS"

(Continued from Page 35)

tored (after a weak performance last spring at Juilliard) with the debut of Pat Hammack as the Figure of a Woman. Hers was a performance in the dynamic range of Greek classic tragedy. And it drew Mr. Limón as Ignacio and Letitia Ide as the Figure of Destiny into performances of maximum power.

In *Day on Earth* and in *Lament*, Doris Humphrey's philosophy of affirmation has always flowed spontaneously and justly. But in *Ruins and Visions*, which concluded the Doris Humphrey Commemorative Program — and concluded the Festival — one felt that the affirmation was a conscious one. Despite moments of theatrical effectiveness, this work remains essentially an intellectual exercise. Perhaps more fitting on a commemorative program would have been a reiteration of Miss Humphrey's *Passacaglia in C Minor*.

Among the other Festival offerings were a chaotic performance of José Limón's *Missa Brevis* and a remarkably vivid one of *The Moor's Pavane*. Ruth Currier repeated her psychologically murky *Dangerous World*. Daniel Nagrin was seen in two familiar solos, *Dance in the Sun* and *Indeterminate Figure*. And Merce Cunningham and his company sleekly embroidered their way through *Antic Meet*. This was, incidentally, the only dance to bring the ricochet of laughter into the theatre.

Despite the fact that several of the premiere works were disappointing, there was an air of optimism on the Connecticut College campus this summer. And there were new names.

New director of the School of Dance was Jeanette Schlottman. And with the challenge of the largest student enrollment ever (about two hundred) and with the inevitable mechanical quirks of a newly finished building to house the dance classes, Miss Schlottman did a monumentally fine job. There was the spring of alertness and efficiency everywhere.

This summer marked the Silver Anniversary of the first modern dance summer at Bennington College (and many of the New London faculty members hail from this time). Much has been said in the modern dance during these years. And perhaps with the new regime at New London — and with growing student enrollments — new things will be said very soon, and the modern dance will rise from what Doris Humphrey called its "flushed and unnatural coma." If the resurgence is to happen anywhere, that anywhere should be Connecticut College. *THE END*

TALK OF THE TRADE

BY TONI HOLMSTOCK

New material for recitals is always the aim of the dance teacher. With the coming of the Moiseyev Company, teachers have found a new source of inspiration. Fortunately we now have the excellent records and notes by that master of character dance, Yurek Lazowski, as published by Jimmy Selva (see the Nov. issue for a review of Selva's Character records).

But to use this wealth of new ideas one must also effectively costume the dancers. Costumes by PAUL are the answer for those who want attractive costumes, well made, extremely low in price — and, joy of joys, good service. This company has serviced schools for many years, and has a standing stock of 50,000 costumes!

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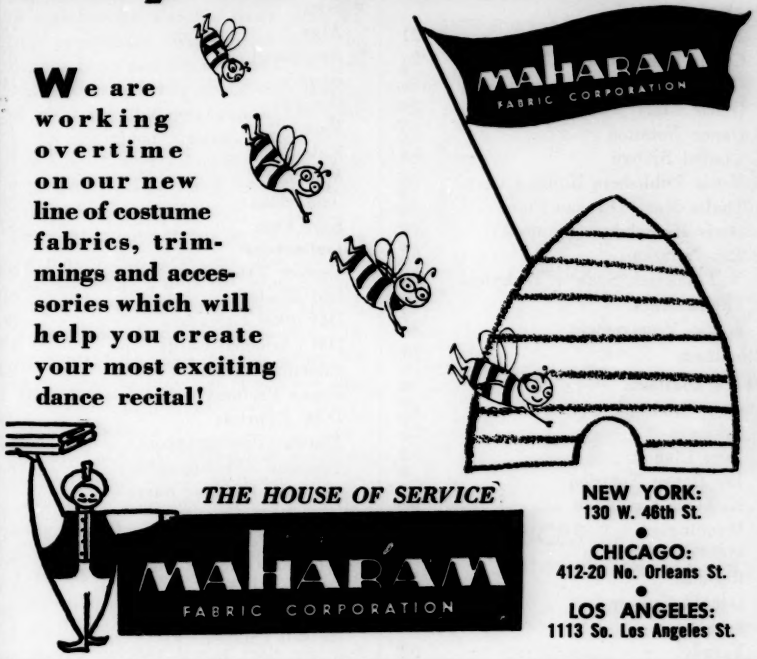
If you get to New York it will be well worth your time to visit Paul's showrooms.

THE END

busy as a bee at . . .



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BEAUTY AND THE DANCER

WHAT SHOWS?

BY ANTONIA DOBROSLAVIC

Outward appearance is a very important factor for all of us. Clothes and grooming are major, and should never be underestimated. We can change what we are wearing and learn to groom ourselves properly. But what about speech?

How often has a positive initial impact been shattered by one's speech — phrasing, tone of voice?

Dancers are getting more opportunities for speaking parts, and a little thought and concentration will help to prepare for such opportunities. This consideration is only one reason for improving speech. If you have something to say, then it is important enough to be understood. It is only common courtesy to speak in such a manner as to avoid a request for repetition of what you have said.

Get into the habit of listening to yourself. Are you speaking too rapidly? Do the words come out without phrasing or accenting? Perhaps you don't articulate clearly? Open your mouth and enunciate clearly, if you are the closed-mouth type of speaker. Think before you speak, so that your conversation is not dotted with "ers," "ahs," and long pauses. Use words the meaning of which are familiar to you. Modulate your voice so that it is neither too loud nor too soft.

A regional accent can be charming, provided it is not so exaggerated that you cannot be understood by others outside your own area.

Present your subject directly, rather than give a long introduction to the main thought. Don't let your listener flounder in a sea of words, trying to establish what it is you are speaking of.

The breath control you learn in dancing will stand you in good stead when speaking. Speech properly supported by breath will help to give an easy flow of delivery.

Always look at the person addressed, and, when referring to anything out of the line of vision, do not turn your head away from your listener to look at the thing referred to, but continue to look at the person to whom your remarks are addressed. And, of course, you maintain your good manners and permit the person speaking to you to finish whatever is being said before you answer, without interrupting. Just common courtesy.

THE END

ASTAIRE *(Cont'd. from Page 81)*

in Dallas, Fort Worth, Houston, San Antonio, Waco and Galveston. This was the big time and we would get $175 a week. Lew Golder had placed us in the hands of a big-time agent, Max Hayes, who worked with him for us.

Things began to move from then on. But while we were an accepted big-time act, we were still an unimportant one, and were usually assigned the lousy number-two spot on the bill. This was the worst, with the exception of our other prize position, number one, and that misery would fall upon us every now and then, too.

Occasionally, we would for some reason find ourselves in a very good spot and when we did we would score. The audience would be in their seats. We could hardly believe it—no ushers rushing down the aisles with streams of people. I still have recurrent nightmares that I am going on the stage to a half-filled house performing to the banging-down of seats.

I'll never forget the innumerable times that our act was ruined on the first matinee because the theatre orchestra would play our music wrong—the fast numbers too slow or the slow numbers too fast. Slippery stages were the terror of my life, and many times the stage manager would bawl me out as I tried to put rosin down.

I used to sneak in in the dark before the show started and attempt to sprinkle it through a little arrangement I had invented. That was a thin stocking with a few small holes in the bottom so the powdered rosin could filter through. Sometimes I got away with it, but often I'd hear, "Hey, son, you can't do that."

I fought the "Battle of Rosin" from Maine to California. A manager would send in a mediocre or even a bad report and that would hinder our progress. If you made a hit you got credit for it and if you flopped, regardless of the cause, you'd be reported that way.

The booking office wanted good news, *not* "This act didn't get over very well with my audience. They seemed to need rehearsals because the boy tripped the girl a couple of times and once nearly fell into the footlights. Mild applause."

The Interstate Circuit was an excellent tour, very well equipped and managed and when we finished that route we were booked on the Orpheum Circuit at $225 a week. It was on this tour that I met Eduardo and Elisa Cansino. They were headliners with their magnificent Spanish dancing act. Adele and I were a small act on the bill and occupied the number-two spot. I watched Eduardo at almost every show. He was a marvelous dancer and together he and his sister were exciting performers. We worked with the Cansinos for a number of weeks. Eduardo spoke enthusiastically about our dancing and we were flattered and encouraged. We became good friends. Some thirty years later I made several pictures with his beautiful young daughter—Rita Hayworth.

The most important acts on the Orpheum route played San Francisco and Los Angeles. Adele and I were not booked there. We went to Oakland and turned back to Salt Lake City, Denver, Des Moines, Lincoln, Sioux City. This hurt a little. We were longing to play San Francisco and Los Angeles and it embarrassed us not to be booked there.

In Salt Lake City, which was noted in those days as a "cold" audience, the orchestra was a good one but not too painstaking with the smaller acts on the bill. Our music was on the complicated side and I had to keep after the leader all the time during the week.

I would go to him and say, "Please—the second number was a little too fast last night. Would you please take it a little slower?" or "Please, would you mind keeping the brass down a bit during the first song? I'm afraid we can't sing loud enough to be heard."

Several times I had to say, "Faster please." It was a miserable week and we didn't go well. When I picked up my music books after the last show Saturday night, I scanned through, giving them the usual checking over to see if all parts were there and ready for the next stop. As I went through the trumpet part I was amazed to read across the top of the page of the first number— in big black marking pencil: *This fellow thinks he knows something but he DON'T.*

We played a number of the smaller cities on the way back East to break the jump.

In Davenport, Iowa, at the Opera House the show consisted of only three acts: Bill Robinson, the celebrated Negro tap dancer, was one. The great Bill interested me, not only for his incomparable dancing but for his good nature and likable personality—in addition to his ability as a pool player. He often watched our act. His first words to me were "Boy, you can dance!" That meant a lot to me. We discussed dancing and compared steps.

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(Continued from Page 6)

Balanchine ballets, was **Birgit Cullberg's** "Medea" "Pas de Dix" and "Western Symphony" proved universally acceptable, and the emphasis on men in "Stars and Stripes" was a welcome change. "The 7 Deadly Sins" became controversial and was esteemed or deplored depending on each viewer's background or ability to comprehend it.

When **Diana Reese** was 5-yrs-old, she saw Tallchief dance in the West Coast premiere of the NYC Ballet's "Nutcracker." This year, at the age of 9, she danced Clara. When she got the part, Diana immediately got on the phone to call her teachers, **Natalia Clare & Oleg Tupine.** Similar calls went to **Kathryn Etienne,** from 11-yr-old **John Clifford,** who was chosen as the Prince, and to **Harriet DeRea,** from her pupil, **Lynn Fields.** 60 local dancers were chosen and trained by **Janet Reed & Una Kai.** Consensus was that the Calif. children, representing 20 schools were quick to learn and attentive and quiet at rehearsals.

The other summer highlight was "Coppelia," entirely re-staged by **Alicia Alonso.** It was superior to the 1957 production. Miss Alonso's flair for comedy brightens her Swanilda the moment she walks on stage and begins the familiar Act. I waltz. **Igor Youskevitch** proved to be in his best form of recent seasons. **Niels Bjorn Larsen** was again imported from Denmark; Mr. Doolittle saw his Dr. Coppelius with the Royal Danish Ballet in Copenhagen and will settle for no other. Some 40 dancers from 9 cities were in this prod. Miss Alonso brought several dancers from Havana, and Mr. Youskevitch brought his daughter **Maria,** who mimed excellently as Coppelia. Some who were outstanding: **Marilyn Stevens, Jim Penrod, Gene Marinaccio, Karen Shanley, Carveth Osterhaus, James Mehl, Howard Henderson, Diane Gordon, Donald Eryck, Teri Robinson, Nancy Kilgas.**

NOTES: **Alicia Alonso's Ballet de Cuba** accepted all 10 of the Calif. dancers who auditioned (see Sept. issue, pp. 3 & 87) . . . **LA City Ballet** perfs. not dimmed by loss of 5 soloists. In "The Emperor's Nightingale" **Lila Zali** did her best work this season. **Rosalia Kurwska** has rejoined and is dancing the Kitchen Maid. **Toni Barbiero, Teri Robinson & Maria Thome** have danced the Frog, Woodpecker & Cuckoo for the 1st time. **Anna Lonchova** made her debut at the Redlands, Burbank & Laguna perfs. In the latter 2 cities **Irina Borowska & George Zoritch** guested in "Les Sylphides." "Fantasie" showed dir. **Michel Panaieff's** best choreography to date.

Henry Kersh danced in **Hanya Holm's** "Orpheus" this summer at Vancouver . . . "West Side Story" acclaimed the most exciting theatre here in the past 10 years . . . **Merce Cunningham** attracted capacity classes when he guest taught at **SARK Studios.**

Linda Howe (of So. Calif. Ballet), **Steven Wiland** (of Ballet Theatre), **Louis Kosman** (of Ballet Russe) made **Dania Krupska's** Dream Ballet for "Oklahoma!" a high point of the show. LA dancers in the co.: **Yvonne Adrian, Francesca Bellini, Bonnie Brandon, Cynthia Gregory, Barrie Kent, Pat Moore, Gine Varrio, Susan Woolley, Bobby Burgess, Paul Gleason, Bruce Hoy, Bob Turk, John Williamson, Louis Zeldis.**

Arizona flew its Miss America entrant to **Evelyn LeMone's** Pasadena studio for talent training . . . **Carl Tressler,** home for the 1st time in 2 years, invited to join **Nina Coppola's** Sante Fe co. for Christmas perfs . . . **Rhoda Winter Russell** has been guest teaching at the **Long Beach Dance-Drama Center** . . . **Diane & Francis Gibson** (daughters of **Mona Francis**) off to Toronto as resident students in the **Nat'l Ballet of Canada's** new school . . . **Brascia & Tybee** featured at Greek Theatre in Jack Benny's 2-wk. hit show.

Eugene Loring's lecture-demonstration, "Dance is a Language," was paired with his "Toy Box" for 3 perfs . . . **Jan Darian** and his dancers repeated their ANTA program at Colten's Fleming Park . . . **John McDowell** teaching at the **Perry Studios** . . . So. Bay's 1st outdoor ballet, "The Sleeping Beauty," was danced by the new **Beach Cities Ballet Co.,** of which **Barbara Simonson** is founder.

Audrey Share, back from 6 wks. of study with the Royal Academy in London, moving her Long Beach studio to larger quarters.

PERSONALS: **Anthony Eugene Moreno,** 1st son of **Victor Moreno & Gina Forrey,** was born Aug. 2 at Encino, Calif. Miss Forrey plans to rejoin her husband's **Spanish-American Ballet** . . . Teacher-choreographer **Ethel Quirk Phillips** died Aug. 12 of pneumonia in Philadelphia. Ruth St. Denis, Ted Shawn, Mikhail Mordin & Antony Tudor were among the dancers who taught at Miss Phillip's Phila. studio. She was a pupil of Luigi Albertieri, foster son of Cecchetti. She danced with the Chicago Opera and with Annette Kellerman's troupe before teaching. For many years she was choreographer for the San Carlo and Salmaggi operas. Her studio, operated for 35 years in partnership with her brother, Edward Phillips, will be continued by her niece and nephew, **Odette & Maurice Phillips.**

JOHN DOUGHERTY

LONDON DATELINES

Dance event of the month-season-year, etc. was the 1st London appearance of **Jerome Robbins' Ballets: USA** on Sept. 14. Already given the full treatment by press, TV & radio, Robbins was greeted the following morning by loud shouts of critical praise, nearly matching the uninhibited enthusiasm of the 1st night audience. No co. has received such notices or engendered such excitement since the war, with the exception of the Bolshoi. The 1-wk. season was sold out before the 1st curtain.

The co's season at the Edinburgh Festival opened dramatically when a plane carrying the props & scenery was ditched in the Mediterranean. The troupers appeared, however, in practice dress and without benefit of scenery and still were considered the success of the Festival. A week's work went into re-creating the lost decor for the London opening. Working from designs flown in from NY and, in the case of the jazz ballet, under the direction of a surprise US export, Ben Shahn himself, they just made their deadline. Jean Rosenthal's set for "Afternoon of a Faun," lent by the NYC Ballet, arrived too late for the 1st perf.

Essential American quality of the co. was instantly recognized and loved, as were the vitality & extraordinary inventiveness of Robbins' choreography and the ideal instrument for his genius, the beautifully trained co. Of the individual ballets, probably "NY Export, Op. Jazz" made the biggest impact, but all works were well received. Only work unfamiliar to US audiences was "Moves," a "ballet in silence" created for the European tour. It was a fascinating essay in dance movement & rhythms that, in dispensing with music & decor, focused attention on dancing that combined mathematical intricacy with an undefined, unspecific poetry.

The Robbins co. was the 3rd to visit the Edinburgh Festival this year, the others being **Les Ballets Babilee** & the **National Ballet of Finland.** The Babilee group presented some interesting ideas but less interesting ballets. Main compensatory feature was the personal success of Babilee himself. Highlights of the Finnish season were a revival of **Fokine's** "L'Epreuve d'Amour" & a version of **Leonid Lavrovsky's** Bolshoi prod. of "Giselle."

Meanwhile in London, the season of the **Royal Ballet** at Covent Garden, Aug. 17-Sept. 12, was notable for being the 1st occasion for the joining of the 2 Royal Ballet co's. With 118 dancers on the roster, this must now be the largest ballet troupe in the world outside Russia. 1st night program (**Cranko's** "The Lady and the Fool," **MacMillan's** "The Burrow" & **Massine's** "Mam'zelle Angot") proved to be a too-sugary & indigestible opening, but the co. soon got into its stride and eventually gave an interesting season. On Aug. 24 **Alfred Rodrigues'** "Blood Wedding" had its 1st perf. at Covent Garden. This 6-yr-old ballet is melodramatic with indifferent choreography and conveys little of Lorca's poetry & passion, but it provides good ground for its 4 principals to indulge in some hearty histronics. **Anne Heaton, Donald Britton, Michael Boulton & Margaret Hill** made the most of their opportunities.

On Sept. 2 **Andree Howard's** "La Belle Dame Sans Merci" had its Covent Garden premiere. Produced last year by the ill-fated **Edinburgh International Ballet,** it came as a distinct disappointment—vague in theme & choreographic out line. Principal roles were capably discharged by **Georgina Parkinson** (pinch-hitting for the injured **Lynn Seymour**) & **Donald MacLeary.** This perf. also sadly marked the retirement of **Anne Heaton** from the Royal Ballet. For some years she has been troubled by an arthritic foot which has shown no signs of improvement, thus forcing her reluctant decision to stop dancing at the early age of 28. Miss Heaton, married to the co's asst. dir, **John Field,** had been in the co. 13 years, and her departure will leave a serious gap in the roster.

London Festival Ballet ended its 10th anniversary season at the Royal Festival Hall on the same night that Covent Garden closed. Although **Anton Dolin's** co. has had something of a critical drubbing this season, it has done extremely good box office business, and its standard of dancing looked rather higher to me

(Continued on Page 89)

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(Continued from Page 87)

than in the past years. Serious flaw in the co., always encouraging the brickbats, is as always, the quality of repertory, which is just not good enough for an int'l troupe. **John Gilpin**, the undisputed star of the co., has been dancing splendidly, as has Danish ballerina **Toni Lander**. Latter weeks of the season were embellished with guest appearances by **Alicia Markova** & **Yvette Chauvire**. It was of particular interest to compare these 2 great Giselles and also a debutante in the role, **Carla Fracci**, from La Scala. On Sept. 10 the co. gave a birthday gala which included the return of **Belinda Wright** and the 1st perf. of **Harald Lander's** "Vita Eterna," a peasant-style divertissement to Dvorak music. Despite cast efforts, led by Toni Lander & guest artist **Wladimir Skouratoff**, its dull, conventional choreography did not please. After the London season the Festival Ballet embarked for the Dublin Festival, where it was scheduled to present a new ballet on an Irish theme.

CLIVE BARNES

CHICAGO NEWS

The **Mexican Folkloric Ballet** & Puerto Rico's **Ballet de San Juan** were biggest draws of the performing arts units in the Pan American Festival. In 5 outdoor showings, attended by 47,000, the Mexicans were loud, colorful & fine-spirited. The San Juan co. limited its repertoire to works based on folk themes. Not only could we not see the full virtuosity of the group, but scenery could not be used on the windblown outdoor stages, and the rough floors prevented pointe work. Nevertheless, the perfs. were appreciated, especially the humorous "Juan Bobo." Dir. **Ana Garcia** garnered respect for herself and the troupe by her handling of radio & newspaper interviews.

The **NYC Ballet** did a sellout business at Ravinia Aug. 11-16. Co. principals, all except **Diana Adams**, on deck & in fine form for the opening, dwindled by the end of the week because of injuries, leaving ballerinas **Maria Tallchief** & **Allegra Kent** holding the fort. **Jacques d'Amboise** & **Edward Villella** met great success with audiences . . . The **Lyric Opera Ballet**, dir. **Ruth Page**, started rehearsals Sept. 14. **Kenneth Johnson** assists Miss Page; **Etta Buro** is asst. ballet mistress; this season's guests include **Maria Tallchief** in "La Gioconda," **Luis Olivares** in "Carmen" & **Jane Bockman** in "Thais."

Ballet Guild entertained the **Takarazuka** dancers. They are as picturesque off-stage as on. Japanese-Chicagoan **Shizuko Inghe** presented some of her young pupils in Japanese-American dances. Jazz pianist Claude Jones had the girls clustering around his piano having a fine time despite the language difference. Guests included Ruth Page, **Ruth Ann Koesun**, **Kim On Wong**, **John Kriza**, **Felix Sadoski**, **Eric Braun** & **T. Okawa**, the Japanese consul-general . . . **Marguerite Kincaid** & her asst. **Yvonne Brown** directed the dances in Hinsdale's semi-professional "Brigadoon" . . . Hildur Nelson, paragon pianist of the **CNADM**, **Stone-Camryn School**, Ballet Guild perfs., etc. has, at the insistance of dance teachers, made another 12" LP disc with barre exercises on one side & adagio & allegro on the flip side . . . Eric Braun choreographed "Les Demoiselles" for Ballet Guild's Sept. 27 perf . . . **Anna Lehnhoff**, who as **Anna Kurgans** danced with **Lester Horton**, has opened a studio in Chicago.

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

The Fox film, "Hound Dog Man" starring Fabian, has been completed with choreography by **Josephine Earl**, assisted by **Tommy Ladd** & **Winona Smith** with dancers **Bobby Banas**, **Douglas Christopher**, **David Greenwood**, **Fritz Hess**, **James Horan**, **Harvey Karels**, **Charles Lunard**, **Hal Rand**, **Dorothy Abbott**, **Patsy Bangs**, **Ann Cameron**, **Ann Cornwall**, **Frances Grant**, **Rikki Lugo** & **Beverly Ravel** . . . **Hermes Pan** & his "Can Can" dancers stopped rehearsals to fight a $100,000 fire that swept through back lot sets adjacent to their rehearsal hall. The big "Can Can" finale has additional dancers **Marilyn Marsh**, **Edith Udane**, **Valentina Oumansky**, **Barbara DeKover** & **Peggy Gordon**. Pan and asst. **Maggie Banks** are negotiating for a B'way musical.

Congratulations to newlyweds **Judy Moorehouse** & **Jimmy Bates**, currently dancing their way on an Oriental USO tour . . . **Laura Fraser** & Hollywood beatnik actor John Durren were married in Las Vegas . . . **Buddy** & **Carole Bryan**, both featured in "Can Can", celebrated their 1st wedding anniversary with a large party for more than 100 guests . . . **Joyce Vanderveen** is expecting in Nov. . . It's a boy for **Sallie** & **Alex Ruiz**.

Eugene Loring Dance Players (**Michelle Abele**, **Carol Brotherton**, **Judy Cassmore**, **Judy Chapman**, **Stanley Hall**, **Jerry Herndon**, **Marie Jimenez**, **Carol McGahan**, **Carveth Osterhaus**, **James Penrod** & **Carl Ratcliff**, have had a busy summer with their concert, "Dance Is A Language." Choreography & narration were by Loring, and Bruce McLeod designed costumes . . . The **San Fernando Valley Civic Ballet, Inc.** presented **Victor Moreno's** "Spanish-American Ballet," starring **Martin Vargas** & Moreno supported by **Lila Zali**, **Lois Ellyn** & **Mary Gerder** . . . **Susan Luckey** has a featured dance spot in the new B'way musical "Take Me Along" . . . **Larri Thomas** just completed an important sequence in Columbia's "Who Was That Lady?" . . . **Darlene Daye** is in rehearsal with **Gil Lamb** for a European USO junket this winter . . . **Paul Reese** & **Carey Leverette** will dance with **Debbie Reynolds** in MGM's "The Gazebo," choreographed by **Alex Romero** . . . **Stephen Papich's** "Gay Nineties Revue", featuring the **Hollywood Bowl Dancers**, will soon leave on a US tour . . . **Jan Hollar** honored Chevie replacement choreographer **Jack Regas** with a big birthday party for the entire cast & crew in her lovely Canyon home. **Tony Charmoli** is back in town to resume his duties for the new season. He & Dinah Shore will do the 1st shows from NYC with dancers **Marc Wilder** & **Jack Dodds** . . . **Jerry Antes** & **Bill Chatham** have danced themselves into 2 of the best TV commercials of the year.

"Another Evening With **Fred Astaire**" will be completed in Oct. Hermes Pan is choreographer, **Barrie Chase** co-stars and **Lee Irwin**, **Becky Varne**, **Larri Thomas**, **Bea Bush**, **Darlene Engle**, **Gretchen Hauser**, **Jimmy Huntley**, **Fred Curt**, **Bert May**, **Roy Fitzell** & **Frank Radcliffe** are featured dancers. **Gino Malerba** assists **Patricia Denise** in dancing-in for Barrie Chase . . . **Gene Loring** is in rehearsal with **Cyd Charisse** for her TV spectacular on NBC . . . **Kenny Williams** is on the Disney lot working on an untitled project with **Joel Friend** assisting . . . **Dante D'Paio** assists **Danny Daniels** on an NBC special; **Edith Udane** assisted **Herbert Ross** on the Jerome Kern TV special this month . . . The **Los Angeles City Ballet**, dir. **Michel Panaieff**, presented a very successful concert at the Starlight Bowl in Burbank. **Irina Borowska** & **George Zoritch** appeared as special guests with Panaieff co . . . Pat Boone's choreographer **Bill Foster** has been in Canada choreographing & directing 39 filmed TV shows. The dance sequence in Boone's current film, "Journey to the Center of the Earth," will be staged by **Joan Bayley**.

LAS VEGAS: Kelly Green will dance-emcee the new show at the Dunes, starring Jack Carson and featuring **Holger** & **Dolores**, **Richiardi, Jr.**, **Gilliam Grey** & **Bob Vegas** and the **Allen Conroy-Marya Linero** act. **Eddie Krieg** is dance captain for this big show . . . Ken Murray's Show at the Riviera spotlights **Lou Wills, Jr.**, the **Keoni Dancers** and the **Fredonias** . . . **Roy Palmer** leaves the **Renne Stuart Copa Dancers** at the Sands this month to do several TV tasks in Hollywood . . . The new Zsa Zsa Gabor act at the Tropicana was staged by **Nick Castle**, also responsible for the very successful Crosby Brothers act at the Sahara . . . The new Silver Slipper Show, "Paris or Bust," stars **Sally Rand**, **The Appletons** (an apache act) and **Barry Aston's Silver Slipperettes**.

ROY CLARK

SAN FRANCISCO AREA NEWS

The **San Francisco Ballet** has been performing with the S. F. Opera and does so until Oct. Dancing in an early Sept. Opera prod. given in Portland, Ore., were **Sally Bailey** & **Roderick Drew** in "Carmina Burana," choreographed by **Ghita Hager**. Co. splits the bill with the Opera Co. Oct. 13 when **Lew Christensen's** "Danses Concertantes" will be premiered, and Oct. 17 when "Adriadne auf Naxos" will be given Dancing will be **Jocelyn Vollmar**, **Nancy Johnson**, **Richard Carter**, Miss Bailey & Mr. Drew . . .

Vacancies in the **Bay Area Ballet Co.** called for auditions Sept. 13. Not returning for the coming fall season were **Kathy Phillips** who left for **Ballet Theatre**, **Carol Dampier** for "My Fair Lady," **Kersten Conrad** for modeling in Paris, **Larry** & **Denee Hart** for nightclub team work & **Gordon Nordby** for the Army. Tentative repertoire for late Oct.-early Nov. includes **Vern Nerden's** "Echo Narcissistique" & "Danse Imperiale," Smuin's "Vivaldi Concerto" and **Leona Norman's** "Balletomania." Co. has been invited to be Christmas season guests of the Marin Youth Symphony with "The Nutcracker" and to participate in the Feb-March Cosmopolitan Opera season. Former co. member **Lynette Alaine** has joined **Alicia Alonso's Ballet de Cuba** . . . "Harry Was a Hero but He Died," to a UPA "Mr. Magoo" cartoon score by Denis Farnon, was premiered Sept. 10-12 at the **SF Contemporary Dancers Center**. Also on the program were "A Season in Hell" &

"Yerma." Dancers included: **James Croshaw, Anna James & Ann Ledin, J. Marks & Nancy Charles.** Co. is preparing for a 1960 US tour. **Paul Taylor's** Oct. appearance at C.D. Center was postponed.

"Contemporary Man and his Arts," a series at the U. of Calif., includes dance. **Ruth Beckford,** assisted by **Glen Lewis, Mabel Jackson & Arthur Fletcher** will demonstrate "Tools for Expression Through Movement" on the Berkeley campus Dec. 8, in the SF Extension Center Dec. 9, & in Carmel Feb. 19. **Martha Graham's** film, "A Dancer's World," is included in the program . . . **Shivaram** performed East Indian dances in late Aug. at the Academy of Asian Studies, with commentary by Louise Lightfoot . . . **Ballet Celeste** gave 8 matinees in Ashland. Ore., under the auspices of the Ore. Shakespeare Festival. Dir. **Merriem Lanova** announced the appointment of **Maria Studebaker** as administrative dir . . . **R. G. Davis** opened his mime studio in SF Sept. 18 for a 16-wk. fall term. Auditions for his mime troupe were Sept. 14-17. CLIFFORD GESSLER

NEWS FROM FRANCE

The UNESCO-organized Euro-vision program at the Salzburg Festival has as its theme "Opera & Ballet on TV." Principal contribution of France will be "Le Combat de Trancrede & de Clorinda," choreographed by **Juan Corelli.** Leads will be **Madelaine LaFon & Wladimir Skouratoff.**

As usual the Paris Opera was closed for Aug. and the corps went to Orange for perfs. in the Antique Theatre. From there they went to the Festival of Santander in Spain. Sept. 8th will complete their visiting perfs. in Vichy. **Yvette Chauvire** delayed her Russian trip to appear at the Opera in Oct. There is a strong possibility that a definitive version of "Swan Lake" will be staged for her at the suggestion of **M. Julien,** new administrator of the Opera. He said: "This magnificent theatre must never again be guided by political or emotional bias." Mlle. Chauvire has also been invited to Covent Garden.

The summer dance calendar in Paris included Friday dance perfs. at the Opera Comique, a season by **Jose Torres** & his gypsy ballet and continued perfs. by **Marcel Marceau** & his excellent co. In the planning stage is the fall season of a Spanish prod. led by **Antonio Molina,** followed by the return to Paris of **Luisillo & Co., Pilar Lopez & Co. & Antonio and his Ballet Espanol.** There will also be a Spanish Flamenco Festival featuring **"La Zambra,"** a Mexican prod., a program of classic ballet by the **Berlin State Opera Ballet,** dir. by **Tatiana Gsovsky,** and finally the usual season of the **Marquis de Cuevas' Int'l. Ballet.**

Zizi Jeanmaire opens soon in "Patron," a musical comedy by Marcel Ayme, with music by Guy Beart & choreography by **Roland Petit.** Petit also participated recently in the Vienna Youth Congress . . . After a long hiatus, **Pierre Lacotte's Ballet de la Tour Eiffel** will return to Paris this fall. Featured in the repertoire will be **Clavier's** new ballet," "Ballettino" & "The Night is a Sorcerer," . . . **Milorad Miskovitch** has asked **Dusanka Sifnios** to dance with him in **Jack Carter's** ballet "Senor de Manara" during the US tour of his "Ballets '59."

MARIE-FRANCOISE CHRISTOUT

NEWS FROM DENMARK

There was nothing spectacular about the opening of the **Royal Danish Ballet** season Sept. 2. **Kirsten Simone** danced the title role in "La Sylphide," which shared the bill with 2 other **Bournonville** ballets, "The Dancing School" & "Napoli," Act III. Although this is not one of Simone's most congenial roles, she offered a fine perf., dramatically as well as technically. The audience is used to **Margrethe Schanne** in the role and can be slow to acknowledge the merits of other interpreters, but Simone won enthusiastic applause. Incidentally, the co. will have to do without Miss Schanne, its leading ballerina, for some time, as she is being treated in a hospital for a spinal disease, no doubt brought on by the many exacting roles she danced before & during the May festival (including "Night Shadow," in which she carries **Henning Kronstam** across the stage). During this season her roles in "Harlequinade" & Serenade" were danced with considerable success by **Solvejg Ostergard** & **Ruth Anderson** respectively. The season's 1st novelty, **Erik Bruhn's** "Fiesta," is scheduled for early Oct.

Outside the Royal Theatre, ballet interest is mainly focused on the Falkoner Centret, Copenhagen's newest & largest theatre. On Sept. 22 **Jerome Robbins' Ballets: USA** opened a 4-day engagement. In late Oct. the **London Festival Ballet** moves in with repertoire including a new ballet by **Harald Lander** . . . 18-yr-old **Lis Christensen,** former member of the now disbanded **Thea Jolle Ballet Co.** in Aarhus, has been granted a year of study at the **Russian Academic Ballet School** in Leningrad. The talented dancer is the 1st Dane to receive an invitation to study free at one of the world's most famous ballet schools . . . On Sept. 4 **Svend Kragh-Jacobsen,** dean of the Danish ballet critics, was feted on his 50th birthday by a crowd of 180 distinguished guests from 7 countries, whom he had invited to a lavish party at the Schumann circus in Copenhagen. He visits the USA in Oct.

SVEN SORGENFREY

NEWS FROM VIENNA

This year's ballet contribution to the Salzburg Festival was 3 perfs. of **Jerome Robbins' Ballets: USA.** "Moves" brought down the house, and there were raves for the rest of the repertoire. Robbins was called the best representative of American art & life, and his originality was praised by all critics. His dancers, scoring both in classic & modern vein, shared the lavish acclaim.

The **Vienna State Opera Ballet** appeared this summer at the Salzburg & Bregenz festivals. In June **Norman Thomson** taught co. classes for a "tentative week," but since Sept. 1 he has assumed the position held by the late **Gordon Hamilton** with the co. Thomson's ambitions include Austrian TV perfs. for the co. Born in Vancouver, BC, he has danced with the San Francisco Ballet, Ballet Rambert, the Int'l Ballet, Sadler's Wells & American Ballet Theatre. In the US, he has also toured with Mata & Hari & danced at Radio City. In 1950 he went to Italy to choreograph & dance in musicals, first worked with the Vienna Co. in 19[illegible] Salzburg, as 1st dancer & ballet master. **Margarete Wallmann's** works. Last summer choreographed "Kiss Me Kate" at Trieste.

LINDA ZA[illegible]

REPORT FROM MEXICO

The perfs. by a small group in works by Wal[illegible] clearly showed that modern dance in Me[illegible] has progressed far beyond the capacities of of its founders. Every work offered, from old "En la Boda" to "La Rama Dorada," a m[illegible] sacre of the Bartok Dance Suite, employed same style of movement. Thus, it all looked al[illegible] In all these years there has been no choreograp[illegible] growth, and it seems that Waldeen has noth[illegible] more to say. Even flashy costumes could disguise an obvious & poverty stricken perf. spite of some bravos and applause, it was a s[illegible] night.

The press and a chosen audience saw o[illegible] again, at a **Ballet de Bellas Artes** 1st perf., t[illegible] the future of modern dance here may depend independent co's rather than the "official" rea[illegible] There is a need for enlightened direction, as w[illegible] had some years ago with **Miguel Covarrubias.** Pr[illegible] gram was ill chosen; **Farnesio de Bernal's** "L[illegible] Gallos" was omitted for the sake of 2 war horse[illegible] **Josefina Lavalle's** excellent "Juan Calavera," a[illegible] ways well done by **Ballet Nacional,** was given dose of cuteness, entirely out of keeping wi[illegible] the dance. **Guillermo Keys'** "El Chueco" stan[illegible] the time test because it firmly concentrates o[illegible] the human values of love & kindness. It has be[illegible] better performed in the past, but as long a[illegible] there is **Elena Noriega** as the Guardian, filling th[illegible] theatre with her warmth, and young dancers such as **Columbia Moya, Aurora Agueira & Cecil[illegible] Baram,** to dance the urchins with intensity "El Chueco" will always have its place. However, in the case of **Ana Merida's** "La Luna y el Venado" & **Arriaga's** "El Sueno y la Presencia." the repertoire would not suffer if they were shelved.

JOHN FEALY

NEWS FROM LATIN AMERICA

PERU: The **Milorad Miskovitch Ballet de Paris 1959** gave 6 very successful perfs. in Lima. **Irene Lidova** is artistic dir. for the 8-dancer co. JULIO ESTREMADOYRO

ARGENTINA: "Interplay" was premiered at the Colon Theatre with choreography by **Vassili Lambrinos.** Also on the program were **Balanchine's** "Apollo" & **Tudor's** "Pillar of Fire."

CHILE: Harold Kreutzberg began a So. American recital tour in Santiago. There was, unfortunately, little of his old self left at his age of 57, and it was a sad occasion . . . The **Ballet de Arte Moderno,** dir. by **Octavio Cintolessi,** presented its 1st program. Co. showed enough promise to make a municipal subsidy likely if improvement continues. Despite many talented dancers, the program was over-ambitious. It consisted of an abstract ballet to Vivaldi music, "The Spectre of the Rose" & "Le Loup'. Yugoslav dancer **Irene Milovan** heads the co . . . The sickness of 2 **National Ballet** dancers gave talented **Patricia Aulestia** (aged 15) the opportunity to perform the principal role in "Carmina Burana." HANS EHRMANN-EWART

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